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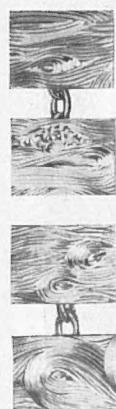
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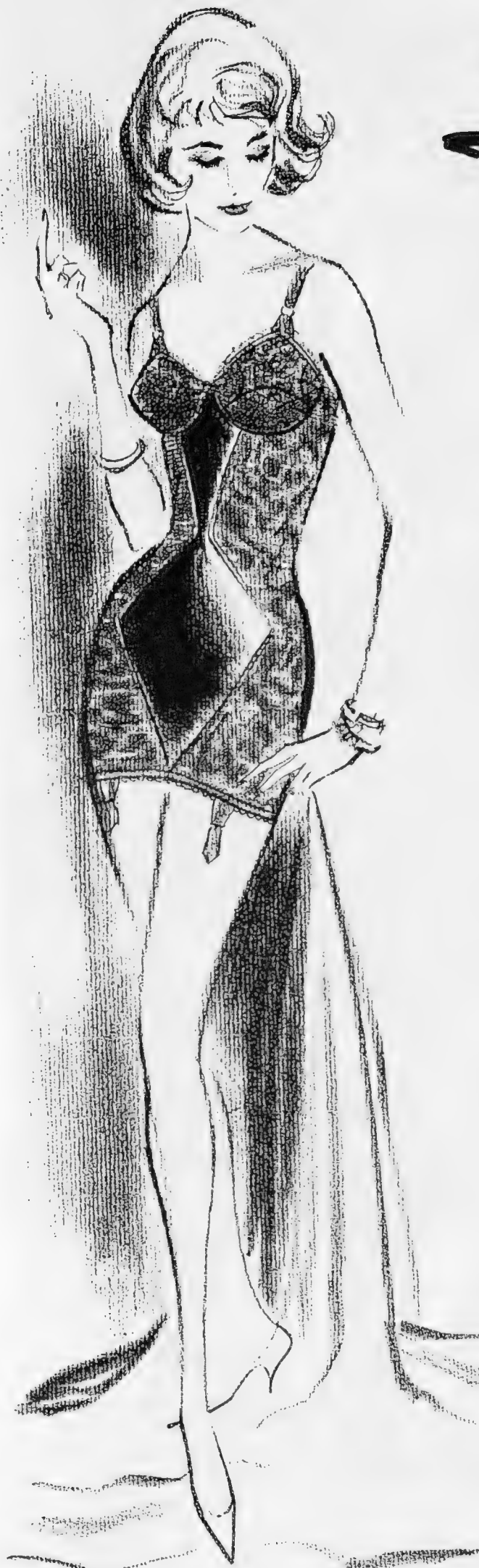
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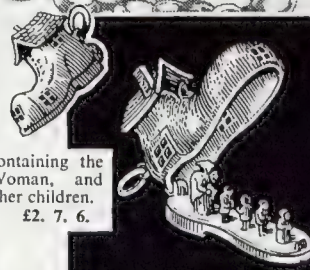
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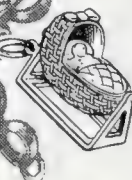
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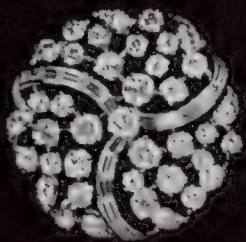
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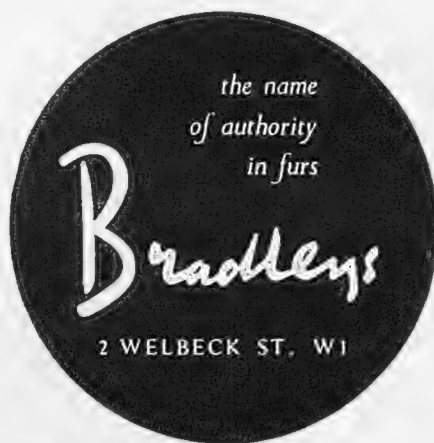
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Peter Clark photo

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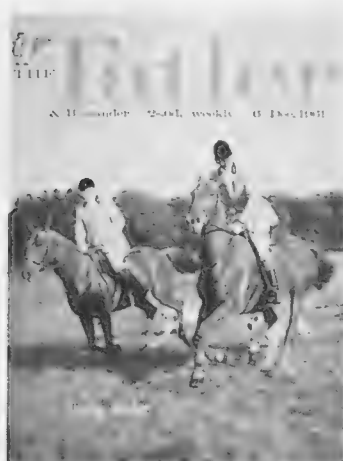
AND BYSTANDER

2s 6d WEEKLY

6 DECEMBER 1961

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In November the hunts move off at the start of a new season. Prominent among them is the Berkeley, whose yellow coats strike a less familiar note in the predominantly pink-coated hunting world. The picture on the cover taken at Berkeley Castle, Gloucestershire, shows Capt. R. G. W. Berkeley (left), the senior joint-Master, on Parham (a favourite horse which he bred himself), and Tim Langley, the kennel huntsman and whipper-in, on Mrs. Brian Bell's noted hunter, Duet. Also a couple of the lemon-coloured hounds for which the Berkeley kennel is famous. Cover picture by Desmond O'Neill

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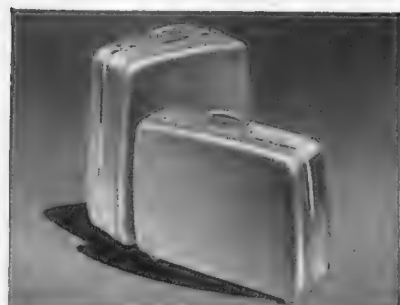
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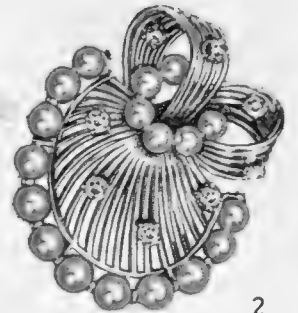
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GUIDE PLACES

SOCIAL & SPORTING

Hunt Balls: Barlow (Kenwood Hall, Sheffield), 7 December. **Meynell**, at Hoar Cross Hall (tickets £3 10s. from Mrs. N. G. Pearson, the White Cottage, Brailsford, Derby: Brailsford 345); **Christ Church & New College Beagles**, at Ditchley Park (double tickets £5 5s. from J. D. Birchall, New College, Oxford); **Monmouthshire Hunt Club** dance (Pontygoitre House); **Atherstone** (Grand Hotel, Leicester), 8 December. **Warwickshire**, Shire Hall, Warwick. (Tickets £2 10s., inc. dinner & breakfast, from Miss A. Holbech, Farnborough Hall, Banbury, Oxon); **North Staffordshire**, Eccleshall Castle, Stafford, 15 December.

The Golf Ball, Grosvenor House, 7 December. (Tickets: £2 12s. 6d., from the Golf Foundation, 2 St. James's Sq., S.W.1. WHI 6650.) **West Midland Field Trial Society** (spaniels), field trials, Market Drayton, Salop, 7-8 December.

Cresta Ball, Savoy, 8 December.

Retriever Championship, Cromlix, Dunblane, Perth (Secretary: Mr. E. Holland Buckley, the Kennel Club), 11, 12 December.

Snow Ball, the Dorchester, 12 December, in aid of the Greater London Fund For the Blind. (Tickets, £3 10s., including dinner & half-bottle of wine, from Lady

Chesham, G.L.F.B., 2 Wyndham Place, W.1. AMB 0191.)

Liberal Ball, Grosvenor House, 13 December. (Tickets from Mrs. Rita Smith, Liberal Social Council, 56 Victoria St., S.W.1.)

"The Cherry Orchard" preview, Aldwych Theatre, in aid of the Hospital of S.S. John & Elizabeth, 13 December. (Tickets from Mrs. Jourdiar, 15 Upper Phillimore Gdns., W.8.)

Christmas Dinner Ball, Grosvenor House, 14 December, in aid of the British Diabetic Association. (Tickets £3 3s., inc. dinner & wine, from Mrs. Madge Clarke, 59 Stanhope Gdns., S.W.7. FRE 2285.)

RUGBY

Oxford v. Cambridge, Twickenham, 12 December.

RACE MEETINGS

Steeplechasing: Sandown Park, today & 7; Lingfield Park, 8, 9; Chepstow, Newcastle, Uttoxeter, 9; Birmingham, 11, 12; Hurst Park, 15, 16; Warwick, Ayr, Southwell, 16 December.

MUSICAL

Covent Garden Opera. *The Silent Woman*, tonight & 8 December (see A Night At The Opera, page 712); *The Queen of Spades*, 11, 14 December; *A Midsummer Night's Dream*, 16 December. All 7.30 p.m. (cov 1066.)

Royal Ballet, Covent Garden. *Les Sylphides*, *Petrushka*, *Les Patineurs*, 7.30 p.m., 7 December; *The Sleeping Beauty*, 2.15 & 7.30 p.m., 9 December; *Les Sylphides*, *Persephone*, *Jabez & The Devil*, 7.30 p.m., 12, 13, 15 December.

Royal Festival Hall. Kodály's Symphony, Beethoven's 7th Symphony, Mendelssohn's Violin Concerto, by the London Philharmonic Orchestra, conducted by Ferenc Fricay, with Wolfgang Schneiderhan (violin), 7 December; English Chamber Orchestra, conductor Colin Davis, 8 December; London Symphony Orchestra, conductor Pierre Monteux, 9 December. All 8 p.m. (WAT 3191.)



Erich Auerbach

Hungarian Ferenc Fricay is to conduct the London Philharmonic Orchestra in the first performance in this country of Kodály's Symphony at the Royal Festival Hall tomorrow night. Also in the programme are Beethoven's 7th Symphony and Mendelssohn's Violin Concerto

Sadler's Wells Opera. *Il Trovatore*, tonight & 8 December; *Die Fledermaus*, 9, 13 December; *The Marriage Of Figaro*, 14, 16 December; *Rigoletto*, 15 December. (TER 1672.) **Oundle School** (main choir of 200) will sing Bach's *B Minor Mass* in Peterborough Cathedral, at 7 p.m., 10 December.

ART

Epstein Memorial Exhibition, Tate Gallery, to 17 December.

Finlandia, modern Finnish design exhibition, Victoria and Albert Museum, to 7 January.

Larionov & Goncharova, paintings & designs for the theatre. Arts Council Gallery, St. James's Square, S.W.1, to 16 December.

EXHIBITIONS

Royal Smithfield Show, Earls Court, to 8 December.

Children's Book Show, R.B.A. Galleries, Suffolk St., Pall Mall. To 16 December.

Music From Germany Exhibition, National Book League, Albemarle St., Piccadilly. To 16 December.

FESTIVAL

Christmas Festival, Southwold, Suffolk, 11-24 December.

FIRST NIGHTS

Vaudeville Theatre. *Critics' Choice*, tonight.

Savoy Theatre. Gilbert & Sullivan season opens, 11 December.

Mermaid Theatre. *Treasure Island*, 13 December.

Aldwych Theatre. *The Cherry Orchard*, 14 December.

Scala Theatre. *Peter Pan*, 15 December.

BRIGGS by Graham





Iain Crawford

Why Scots leave home

LIBERAL REFORMS HAVE SOME CURIOUS RESULTS. IT SEEMS STRANGE, for example, that the recent alterations in the licensing laws which have meant longer drinking hours everywhere and Sunday pub opening in certain parts of Wales, should also have brought about the demise of that well-known Scottish character, the bona fide traveller. The new laws mean less Sunday drinking in Scotland, for travelling three miles to the next village no longer gives you the right to drink the clock round on the Sabbath. No pubs will be open on Sundays north of the Border, and you get drink only if you are an eater or an hotel resident. Fortunately, in London things work the other way. At **Fifty-Five**, 55 Jermyn Street, the restaurant which Jerry Vydra has just taken over from the Hamiltons, there is a bar licence which operates until 11 o'clock and a late licence which goes on until 3.30 a.m. This makes the Fifty-Five one of the most inexpensive night spots in London. For a cover charge of 7s. 6d. and a plate of sandwiches you can drink and dance until the small hours. You can also dine there in the arched restaurant with cellared bottles along the walls agreeably indeed—even taking your wife or girl friend along to cook if you have the house speciality. This is *la fondue Bourguignonne*, cubes of fillet steak which you cook yourself on skewers in a copper pot filled with oil over a brazier on the table. A selection of sauces are provided for dipping the cooked steak in when you have done it to your particular turn. This do-it-yourself dish costs 18s. 6d. The restaurant manager, French ex-rugby player Jacques, is knowledgeable and enthusiastic about wine and the list is carefully chosen, with most wines available in half-bottles as well as bottles.

There is a specially shipped Château Siran Médoc 1955 for 25s. and a Château Cos d'Estournel 1957 for 32s. 6d. Alsace, Loire and Switzerland are represented on the wine list as well as the more usual places and Jacques produced for me one of the finest bottles of port I ever hope to taste—a Sandeman 1927—to round off an excellent dinner. Mr. Vydra and his partner John Mitchell are extending the restaurant by opening the room at the back which used to be a fashion theatre,



John Baker White

The bistro gets acclimatized

C.S. = Closed Sundays W.B. = Wise to book a table

Bistro Saint-Tropez, 5 Park Close, Knightsbridge (just by the Barracks). (KNI 6867.) Weekdays 10.30 a.m. to midnight. Sundays 1-11 p.m. The *bistro* now fulfils an essential part in London life, even if in character it is somewhat removed from Les Halles and Porte St. Denis originals. It provides decently cooked food from a sensibly limited menu for young people, plus a "club" atmosphere. At this one omelettes are a speciality, from 3s. 3d. for *nature* to 4s. 9d. for *piperade*. The meat dishes include Toulouse sausages and the hors d'oeuvres have an original touch, as have the salads. There is, sensibly, a minimum lunch-time charge of 3s. 6d. Good value for money, for you eat adequately for 5s. Take your own wines: no corkage charge. Coffee quite good.

White Tower, Percy Street, W.1. (MUS 8141.) Mr. Stais has made this restaurant internationally famous as a shrine of Greek cooking, and a pleasant one at that with its old prints and pictures. The menu sensibly carries intelligent descriptions of the special dishes, and you should allow about 15s. for your main course. The fish *pâtés* are not to be

and this will provide another 30 places for lunch and dinner. Dancing is to two alternating strict tempo bands—Claud Collier and Con Phillips. An additional attraction under the new management is the cocktail hour cabaret provided between 6 and 8.30 by the ubiquitous Noel Harrison, together with cocktail snacks offered by the management—an amiable combination for the one-before-the-7.25 drinkers.

A way of getting round the legal difficulties inherent in playing roulette in this country has been devised by Derek Lane, the managing director of the **British Recording Club** at the Centre of Sound in Archer Street, which has just opened a plush new casino designed by Denis Wreford. He calls his game B'Roulette and the main differences from roulette—which make it legal—are no odds, winners take all and no participation by the house. Also the stakes are low—2s. can clear the board. Derek Lane spent a season at the casino at San Remo studying roulette and working out a method of making it conform to British law. B'Roulette is the result. When he advertised for croupiers he had 360 replies. He chose six and trained them himself. Membership of the club, which is primarily for those interested in the higher sorts of fi, costs £1 1s., for which there is also access to a good bar, restaurant, dancing and cabaret.

Cabaret Calendar**Talk of the Town** (REG 5051)

Julie Wilson, plus the Ten O'Clock Follies

Pigalle (REG 6423) Extravaganza, spectacular floor show starring George & Bert Bernard**Celebrity** (HYD 7636) The Max Wall Show Lavish presentation that includes dancers Maria Carmen & Ronne Aul**Hungaria** (WHI 4222) Carmita, a singer from the Fiji Islands**Savoy** (TEM 4343) The Clarke Brothers, singing and dancing; Angela & Fred Roby**Society** (REG 0565) Lynette Rae

Right: Digno Garcia's Paraguayan Trio are in cabaret at Quaglin's



missed, and the fruit salad and coffee are among the best to be had in London. W.B.

Well-earned rosette

Twenty-four miles from Newmarket, 12 miles from Cambridge and 40 from London, is the position of the **Banyers Hotel** at Royston (TEL 2110), a fine old James I house under the sound direction of Commander and Mrs. George Nelson. The dining-room is charming and the food in it good—Mrs. Nelson sees to that. There are two pleasant bars and the beer is particularly well kept. The bedrooms are comfortable and the friendly service just what it should be. Non-residents are welcome for meals and the hotel has an A.A. rosette for food. The well-chosen cellar includes a Château Mouton Rothschild 1949 at 60s. and a Chambolle Musigny of the same year at 35s. There is also a 1949 Krug Private Cuvée at 60s.

... and a reminder**Coq d'Or**,

Stratton Street, Piccadilly.

(MAY 7807). Celebrating its jubilee this month. Expensive but good, with an outstanding wine list.

Trattoria dei Pescatori,

57 Charlotte Street. (LAN 3289.)

Jolly good for fish in the Italian style.

De Vere Hotel,

De Vere Gardens, Kensington.

(KNI 0051.) Go here for the speciality dishes Poulet Vin Jaune et Morilles and Paella Valenciana. **Hatchetts**, Piccadilly. (HYD 0217.) Recently opened as Overtons' third establishment. The Guards Bar is something extra special.**Claridge's**, restaurant, Brook Street. (MAY 8860.) Everything of high quality, with Luigi keeping an eye on it all.



Doone Beal

The Little Caribbean

THE LANDING STRIP OF ST. LUCIA IS DISTINGUISHED BY A BEACH bordering one side and a graveyard the other. Even from its funny little sweetshop of an airport, the place seemed to have a fey and yet exotic flavour, amply confirmed as the sunshine that had lit the waters into pure jade retired abruptly; the palm trees began to rustle angrily, and as we drove into the harbour town of Castries, the heavens opened. We parked beside a dripping truck named "Beautiful Angel." Frogs were croaking and chirruping in the running wash of the gutters. A steel band, complete with fireworks, monopolized the main street. Nobody knew why. Were they demonstrating against the woman who had been hanged for murdering her sister? Or had they won a cricket match? Either possibility seemed equally valid. This slightly zany impression was heightened by a visit to the Seven Seas Bar and a long conversation with Kenneth Lascelles, its host. After 20 years in the theatre, he had arrived in St. Lucia for a holiday and never left it. So had the proprietors of a pleasant small hotel, the Villa Beach Club, where I stayed. As he handed me a candle when the electricity cut out, Charles Cross explained rather ruefully that he was fugitive from a way of life offered as an employee of the North Thames Gas Board.

The twin peaks of the Pitons at the southern end of St. Lucia



Anne Bolt

Praying for better weather, we set out next day by car for Soufrière, misleadingly described in some guide books as "the world's only drive-in volcano." It is, in fact, neither drive-in, since the bridge leading up to it collapsed, nor strictly a volcano. The smell from its hot sulphur springs—they do have baths there, if you can brave them—permeated the air for quite a radius, so that I personally was prepared to take the rest of it as read. Yet the drive there, through jungles of banana, forests of mahogany, wild orchids, white, exotic-scented ginger flowers, was unforgettable, culminating in the twin cones of Gros and Petit Piton that drop sheer into the dark silken waters at the entrance to the tiny fishing harbour that takes its name from the volcano. If you don't know the road it is, in many ways, more satisfactory to reach the place by water: government launches leave Castries daily for Soufrière, returning by sundown. Marigot Bay, a new hotel and cottage development nearby, also transports its guests by sea. Rates are \$34 U.S. for two. The Villa Beach Club has an extremely good beach of its own, two cottages, and a bar that is one of the social hubs of this small community; costs are \$30 for two, all food, plus the invisible asset that the Crosses do act as hosts and take endless trouble to show their guests the island. Third alternative is Blue Waters, where a speciality is the excellent Creole food.

Though its harbour is a great favourite with yachtsmen, St. Lucia is perhaps too idiosyncratic to suit everyone. Pigeon Island, half an hour away by rowing boat, is altogether sunnier and less neurotic. Miss Josette Leigh, who owns the island and what simple accommodation it possesses, is an enchanting character of uncertain age but definite views, as quietly explosive as Margaret Rutherford. She holds court from behind an open thatched bar on the beach, and her pet goats and ducks wander in and out. So do some amusing people. If all you ask is superb swimming, reasonable food, convivial drinking and a roof over your head—*just*—here you have it, for \$10 a day.

In search of further barefoot retreats, I found myself setting sail from St. Vincent for Bequia, in the Grenadine Islands that are strung out in a tantalizing trail between there and Grenada; tantalizing, because these tiny islands—Tobago Cays, Mostique, Carriacou—are reputed to have about the best beaches in the world; to be the final, beautiful, recurring decimal of remoteness, accessible only by yacht. As we sailed round the point into Bequia's Port Elizabeth, it burst upon us with a kind of dazzling simplicity. A long, U-shaped harbour, the dark brilliance of its palm trees, a couple of schooners at anchor and a handful of red roofs. That was all. One of the red roofs shelters the Sunny Caribbee, a nine-room hotel operated by Tom and Gladys Johnston, who were rowing out to get us ashore. I was not surprised to learn that both had been top-level advertising executives in Chicago, for only sophisticates of a certain kind take so eagerly to this particular existence, eschewing shoes, air-conditioning and dry martinis. Nor are there any private baths. The emphasis is on long conversations, good food, simple bedrooms—and the beach. Social life—actually far livelier than that of St. Vincent itself—centres around the itinerant yachtspeople. Living costs \$30 U.S. for two.

And so to Grenada, a tropical Tuscany of an island with brilliant red soil, vistas of pointed hills, groves of spice, old sugar mills and water wheels. I think it deserves the accolade of being the most beautiful of the lot. Its harbour at St. George's, with coloured houses tumbling down to the schooner-filled bay, is an apotheosis of all the prettiest in the Mediterranean, and its degree of romance is high. Two attractive new hotels have been built on the bone-white sweep of Grand Anse: Silver Sands and Spice Island Inn, costing \$30 and \$45 U.S. respectively, for two. An alternative, especially for a long stay, is Ross Point (only \$18 U.S.), with particularly good food in the Creole manner: a vast improvement on the imported, frozen steaks that some of the big hotels tend to serve up. Apart from its indigenous charm, Grenada is also a good base for exploring the Grenadines by yacht: James Needham charts his Papagallo for \$60 U.S. a day, including crew. She sleeps six comfortably. Cutting out the complications of private charter, B.O.A.C. in association with Houlder Bros., of 53 Leadenhall Street, offer a 19-day holiday, flying out to Antigua, sailing down to Grenada, and returning by air from Antigua or Barbados; £329 per head.

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THE TATLER

6 DECEMBER 1961

THE HUNTS MOVE OFF



The meet of the Fernie flooded the sleepy village streets of Medbourne on the Welland in Leicestershire with hounds and riders. The field of more than 170 included Mrs. Jack (*above*) wife of Brig.-Gen. J. L. Jack; many had come from long distances to hunt over the Fernie country. The early part of the hunt was over a farm owned by Lt.-Col. Pen Lloyd (*right*) one of the hunt's three joint-Masters—appropriately he led the way. Muriel Bowen was out with the Fernie, too. She writes about the day's hunting overleaf with more pictures by Desmond O'Neill. Miss Bowen's hunting column also covers a day with the Berkeley and the meets of the Pendle Forest and Craven Harriers and the Sandhurst Beagles (see pictures on pages 689-692)



MEET OF THE FERNIE

CONTINUED

Photographs: Desmond O'Neill

Capt. Sam Thompson has a stirrup-cup*A breather for the Fernie followers**Mr. George Benion riding out of a covert*The Hunts
move off*by Muriel Bowen*

BERKELEY CASTLE IS THE MOST FASCINATING place in England to begin an article on hunting, it is also the most appropriate. There have been hounds and hunting at Berkeley since the days of the Conqueror, and always by Berkeleys. Today **Capt. R. G. Berkeley** has his son **Capt. John Berkeley** as joint-Master; the third joint is **Capt. Brian Bell**. From the Castle, a massive bulwark the colour of pale pink rose petals in the late afternoon, old-time Berkeleys have taken their hounds out to hunt the whole stretch of country from London to the Severn. In 1776 the Berkeley of the day found a fox in Berkeley Square and ran him to ground in Kensington Gardens. One Lord Berkeley used to go to his coverts after dinner and stay out all

night, following the moves of foxes so he would know where to find them with his hounds when the dawn broke. A successor hunted "daily" in Gray's Inn Fields and Islington and his hunting establishment had 150 servants all wearing the yellow family livery.

The Berkeleys sailed the Queen's ships in the days of the first Elizabeth (though **Capt. R. G. Berkeley** doesn't think much of the Berkeley Admiral who became master of the Berkeley Hounds—"too much of a sailor, he never learnt to be a countryman"). There was a Berkeley who was one of the first governors of Virginia, and one in recent years a noted scientist.

But above everything else they were, as they are today, gay and amusing people and mustard keen foxhunters. Carrying on the Berkeley tradition of excelling in more fields than one, **Capt. R. G. Berkeley**—Master since 1928—has also made his own niche in the gardening world. For 40 years he's added to and improved his now showpiece garden at Spetchley Park in Worcestershire. At meets of his hounds he does what few other masters can do, he rides up on a

horse he bred himself. A handsome chestnut called Parham, is his favourite horse named after his favourite covert.

Capt. John Berkeley looks after Berkeley Castle, a fascinating place with iron-studded doorways. The Castle is now open to the public, attracting 50,000 visitors in 1960 and 70,000 this year.

My visit was for the meet of the hounds at Frampton Court. After enjoying **Col. & Mrs. Jack Miller's** port and fruit cake, we set off. A fox was soon afoot, and took us on a line over ditches, post-and-rails and "tiger" traps. **Mrs. Peter Clifford**, a woman with a rare good eye for country, was in the van, followed by **Capt. John Berkeley**, **Mrs. Nancey Robathan** right up near the front on her new horse; and **Mr. Frank Barton** who has been hunting with the Berkeley for 69 years. "If you get up early in the morning (he gets up at 5 a.m.) and hunt regularly, you never feel old," he advised me. Then there was **Brig. Keith Dunn**, a polished horseman with a Weedon seat, riding a big brown horse that had been round Aintree;



Mrs. D. J. Cowen, wife of the High Sheriff



Miss Jennifer Harpham



Capt. W. A. Gillilan, joint-Master, and Mr. Walter Gupwell

Mr. Harry King (and how thankful all the girls were for the way he gave them a leg up after we had led our horses over a broken wooden bridge), Miss Patricia Cole, Major Joe Gibbs, and Cdr. John Mordaunt on a big and steady grey. A most enjoyable day, hounds keeping us busy until dusk.

OUT WITH THE FERNIE

For a day in Leicestershire I chose the Fernie, where the meet was at Medbourne, a pretty, straggling sort of village on the Welland. There were 174 people to meet two of the joint-Masters, Lt.-Col. Pen Lloyd and Capt. W. A. Gillilan (the third joint-Master, Col. G. A. Murray Smith, was honeymooning). Mr. Fernie, after whom the hunt is named, was a quiet Scot from Edinburgh. As a young man he was advised by his doctors never to winter in England; his reaction was to take on the Mastership of the Fernie which he held for 31 seasons, his widow taking over the pack on his death in 1919. Not many people have gone

well with the Fernie for so long. It is a big country and like all of Leicestershire expensive, so that those who have not been unhorsed by the fences often are by the expense.

At the covert-side I saw Mr. & Mrs. Michael Hardy, Mrs. Marion Forsell, Capt. Sam Thompson and Mrs. J. Jack. She told me that one of her horses has to go to Newmarket for an operation and she needs another to take his place. Hounds gave us a sharp burst before lunch, about three miles in just under 15 minutes. Fernie hounds are small by general standards but they go with great gusto, and appear to be able to get over or through any sort of obstacle at speed. The first part of the hunt was over Col. Lloyd's farm—he showed the way. A post-and-rail, a wattle fence, a cut-and-laid, all very big, and an enormous hedge with a ditch either side. There was a great view across the rolling countryside. I saw Col. & Mrs. Peter Hughes, Mrs. Michael Hignett, a tall and attractive blonde, taking the fences in the easy, efficient way reminiscent of Lady Helena Hilton-Green, Major & Mrs. S. G. Holland, and Lady Stanier,

a dream to watch. She is one of the best women to hounds side-saddle I've ever seen and this particular day she was on a charming mare called Cinderella, a half-sister to the famous Italian show jumper and TV personality, The Rock. "Col. Joe Dudgeon found her in Ireland for me," she told me.

Then disaster! Miss Sally Jackson, just in front of me, veers off full-tilt to the left, a grey riderless horse is eluding capture, but she quickly corners him. Tailby, whose journal is the most complete account of hunting ever kept by a Master of foxhounds, is full of tales of disaster faced and overcome with the Fernie ("broke my collarbone in a drain... but finished the day; Conjuror [his horse] plunged into the water but swam out safely"). Fernie followers of today are no less brave. I saw Mr. Michael Hignett's horse leave a hind leg in a ditch and fall, only to be jumped over by another horse and rider. But Mr. Hignett was soon on board again and making up ground rapidly. In an evening hunt of one of the

CONTINUED ON PAGE 688

THE AVON VALE HUNT BALL

... was held at Spye Park, Chippenham—the Queen Mother is often a guest there. The house is owned by Captain Frank and Lady Avice Spicer

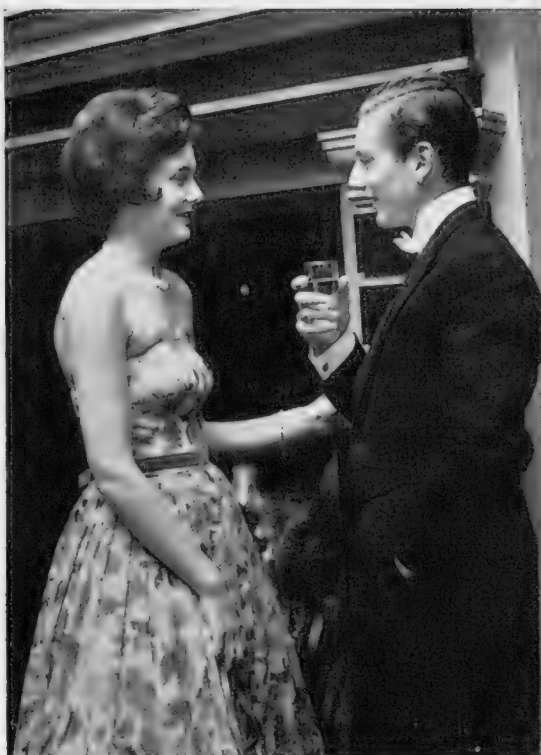
Photographs: A. V. Swaebe



The Duke of Beaufort, probably the world's best-known M.F.H., and Margaret Lady Glanusk



Colonel Humphrey Guinness, the polo international, Mrs. John Wooldridge, Colonel R. B. Moseley, who builds the Badminton Horse Trials course, and Lady Avice Spicer, the hostess



Miss Sarah Allsopp and the Hon. Richard Strutt. Below: Mrs. Humphrey Guinness and Captain Frank Spicer, a former Master of the Avon Vale



Miss Penelope Fuller and Mr. Simon Barrow. Below: a general view of one of the drawing-rooms





The Earl of Snowdon became a photographer again with this delightful study of Princess Margaret and their five-weeks-old baby son David Albert Charles, Viscount Linley, at Clarence House

table than the rest of us would gather in a lifetime. His wife, Sheila, is the brilliant three-day event rider. Then there was Mr. **Harry Hindle** going well, and Miss **Shirley Gilbert** as elegant a rider across country as she is when winning the hack championship at the Horse of the Year Show. At the end of the day hounds had accounted for three hares, and given a nice long afternoon hunt of about 50 mins. The day ended as it had begun with the enjoyment of Mr. & Mrs. **A. H. Porter-Hargreaves'** hospitality and a mammoth afternoon tea.

SOUTH FOR BEAGLES

The most energetic thing I did for a long time was to go hunting with the Sandhurst Beagles. The meet was at Popley Fields, Basingstoke, and being mid week there wasn't much of a crowd. However, those present, all young people, were evidence of the present enthusiasm for beagling among those in their late teens and early 20s. Up to a few years ago beagling was largely a sport of those on the brink of middle age, and not a great many of them at that. Now that is all changed. I arrived at the meet to find a very well turned out pack of hounds; keen-looking and with burnished coats that showed the care and interest taken in them by the cadets and also by their huntsman. Popley Fields sounded like rolling parkland, but it was nothing like that. It was, however, "very good beagling country," according to the Master, **Major A. M. Gabb** of the Worcestershire Regiment. We set off down a tarred road, over a bank, across a few fields, then arms first through a hole in a scruffy hedge of withering briars. The air was fresh with a slight nip in it, the ground bone dry; all round a good day for beagling. Mr. **Tim Jackson** was hunting hounds; they're always hunted by one of the cadets. "Though we change huntsmen twice a year we don't have much trouble in finding replacements," Major Gabb told me. A hare darted across the plough, the entire pack in pursuit. Their deep voices reached a double decker bus and the driver stopped so that his passengers could have a closer look. The Jamaican conductor got out on the roadside bank for a closer view and school children upstairs put their heads through the open windows and shouted: "G'wan catch 'em!"

Some people are under the impression that hares always run in circles and that beagling only means standing in a central spot. Certainly the Basingstoke hares were not as obliging as that. "Some of them run quite straight—we usually cover ten miles a day, sometimes more," the honorary secretary, **Capt. G. M. Benson** of the Shropshire Light Infantry, told me. Great credit is certainly due to Sandhurst for the way they keep the pack up, and travel large distances so that others can share their sport.

MURIEL BOWEN *continued*

Marquess of Exeter's foxes, Mr. **Ronnie Marmont**, an outstanding cross-country rider, was shot out of sight and into a very big ditch by the friend's horse he was riding. He emerged and remounted, looking as immaculate as if he'd never been in it. But the Fernie man I admired most was Lt.-Col. Lloyd, the hunt's joint-Master and the chairman of the Leicestershire County Council. Two legs injured at a previous meet didn't prevent him seeing the day through until dark. He's been known to get in a council committee meeting before hunting, and to persuade companies of which he is a director to sometimes hold board meetings in the late evening after the day's sport.

NORTH WITH THE HARRIERS

The Pendle Forest and Craven Harriers' territory straddles the Yorkshire and Lancashire borders and I found that their Master, Mr. **Reg Hindley**, as befits the director of the Harewood Horse Trials, has the organizational flair and thoroughness which melts problems. Plans he put into operation a few years ago with the object in time of virtually eliminating hold-ups to riders caused by wire, are probably the most original and far-sighted ever devised. To some considerable extent this means the provision of jumps largely of one-day event type providing challenge, variety and interest. The placing of those I saw showed a quite remarkable insight into the whole strategy of hares and hunting

generally. The result was plain for all to see; the Master is able to keep with his hounds. The day I was out the meet was at Newsolome Demesne, and those mounted included: Mr. **Archie Highton** (the sort of rider for whom horses always go well); Mr. & Mrs. **John Barlow**, Mrs. **John Horsfall**, Mrs. **Geoffrey MacAlpine**, and Mr. **Ian Orr**, casually dismissing his 26-mile journey to the Saturday meets as something well worth while. Also out were Mr. **Dick Ratcliffe**, the veteran hunter trial expert, Mr. **Henry Birtwistle**, **Major J. N. D. Birtwistle** and Miss **June Heaton**.

Within minutes of moving off hounds had found a hare, and we were heading for the first fence; a post-and-rail at the bottom of a dell with a ditch the far side. A lady on my left offered the information that she had once seen nine falls at this particular fence; not the happiest piece of news on a strange horse in a strange country. Fortunately there were no incidents on this occasion. A marvellous piece of country stretched out before us—big rolling fields, firm grass to stride across and at least—or so it seemed—a couple of places free of wire to jump out of every field. Mrs. **A. E. Dickerson** was going like the wind on a racy-looking bay; **Lady Hornby** faced with the choice of a ditch-and-bank or a post-and-rail, went for the former; and Mr. **John Waddington** was going as bravely as the rest. He took up hunting only a season or two ago, but then he is in a position to pick up more good tips over the breakfast



The Master, Mr. Reg. Hindley, leads the field. The Field Master, Mr. A. Haighton; the chairman, Colonel E. Smith, and Mr. Michael Bannister follow

Van Hallan

HARRIERS . . .

The Pendle Forest & Craven met at Bracewell, Yorkshire

HARRIERS

CONTINUED



Miss Shirley Gilbert



Lady Hornby with Mr. A. Haighton



Mrs. D. M. MacAlpine



Miss Susan Green on Diabalella II



The hounds arrive for the meet led by Mr. Alan Duxbury, the whipper-in, followed by Mr. Reg Hindley, the Master



Mr. Harry Hindle leads the field followed by Mr. Michael Bannister and Lady Hornby



Mr. Nimrod Capel, the kennel huntsman, and Mr. Michael Bannister



Mrs. A. E. Dickinson, a well-known point-to-point rider

Photographs:
Van Hallan

... and BEAGLES



At Stowe, from left, Major A. M. Gabb, the joint-Master, Mr. T. J. H. Jackson, the huntsman, Mr. P. P. B. Hoggarth and Mr. J. J. Bentham, the whippers-in

Officer cadets from the Royal Military Academy were joined by boys from Stowe when the Sandhurst Beagles met at the school. Included in the field were Stowe's headmaster and Mr. David Robarts, chairman of the board of governors



Mr. D. Crichton-Miller, headmaster of Stowe, and his secretary, Miss Rosemary Hill

BEAGLES CONTINUED



The pack drew a blank at the first field and returned to make another draw



Young hunt followers, Jonathan Nicolls who is 7 years old, and Jane Pinchbeck, 9, daughter of one of the Stowe masters



Some of the field pause by the Tower built to commemorate a visit from a 19th-century Bourbon



Officer cadets from Sandhurst: N. H. D. Prendergast, N. H. H. Adams, P. J. Madden and L. A. Wilkes. Below: Major M. Gabb with Mr. D. Roberts, Stowe governors' chairman, & his son John



Theo Goldrey talks to seven women

AT HOME IN AN OFFICE

Lewis Morley took the pictures



ONE of the interesting things about women in business is that however demanding or important their jobs may be, most of them prefer the room in which they work to look more like a salon than an office. It may be that they cling to femininity in a world still predominantly male, or perhaps it is an instinctive desire to build a personal citadel in a background as much like their traditional domain as possible. But whatever the reason for

LAURIE NEWTON SHARP. "An office remote from the bustle of the store"



BETTIE SPURLING. "Efficient, but not a factory"



combining a certain amount of domesticity with office method the result is usually a gain on the side of business efficiency. I discussed the phenomenon with **Laurie Newton Sharp**, spokeswoman for Harrods and responsible for their press and public relations liaison, who has a receiving salon-office of the most gracious kind in which she not only works but also gives small parties and entertains visitors. She came by it seven years ago when the manager told her to find a room with a sympathetic window—the store furnishing departments took care of the décor. Mrs. Newton Sharp's choice was precise. She wanted an office remote from the bustle of the store and from her secretarial contingent who can clack and clatter on their typewriters and cope with the telephone apart from her. There are white walls, coffee beige corduroy curtains, lime upholstered chairs and grey carpet, all pale colours that set off the bright colours she loves to wear. The furniture—early 19th-century mahogany—a sofa, table, sideboard, trolley for three white telephones, another table for neat piles of magazines and a large photograph of her surgeon husband, one deep modern armchair. There are always flowers—some in an ormolu and crystal cornucopia, others on her desk where an old French doorknob holds paper clips. On the walls—lithographs by Renoir and Chagall, a Toulouse-Lautrec poster in a frame. If I were asked to pick London's best-dressed women, Laurie Newton Sharp would inevitably be among them. Fastidious, with a brilliant sense of colour, she is also always dressed for the occasion or the weather. Here again her office helps. One large cupboard carries half a dozen ensembles, ready for sudden

COUNTESS OF LIMERICK. "For meetings, informal but serious"



OLIVE O'NEILL. "A place where working decisions are made"

.....

changes of heat or cold, or an evening party with no time to go home and change.

Another business woman at home in an office is Olive O'Neill, designer and director at Dorville. Her office, though congenial, remains a place where working decisions are made, and is not for gracious entertaining. It is a tall room, with long uncurtained windows, a good north light, pale grey walls and an olive carpet. The colour scheme is chosen so as not to conflict with any fabric or design. There is space for rails of clothes, and a long mirror, so that Mrs. O'Neill can "see women as they see themselves" as she is fitting her models. Plants climb to the ceiling in a window alcove, the large desk is of plain deal, a walnut tallboy holds fabric samples. She keeps no intimate possessions about her in the office, only a small library of books on fashion, and a notice board upholstered in brown tweed on which she pins essential and easily lost pieces of paper.

Ann Ford, a director of Bear Brand stockings, is responsible for advertising, packaging and a good deal else. Her London office, in contrast to the friendly, ordered chaos of Mrs. O'Neill's quarters, is furnished in the style she would choose for her own drawing-room. Not a file to be seen, but marquetry furniture in the French manner, Watteauesque prints, gold brocade and beige flock wallpaper, a golden Fabergé bear as a paperweight. Only signs of her work are mock-ups of advertising designs on a cabinet, from which cocktails can, of course, be provided.

The Countess of Limerick has been vice-chairman of the British Red Cross for 13 years. She is a hand-

.....

ANN FORD. "The style she'd choose for her drawing-room"



FLEUR COWLES. "A flamboyant office...amusing detail"

some, immediately sympathetic woman, on whom, one feels, armies could depend in a crisis. Her office is a place for meetings, informal but serious. It contains a comfortable desk with flowers she brings in from the country, wooden boxes for letters, only one telephone, at least four comfortable chairs, and the only wall decorations are maps sporting red stars for Red Cross vantage points.

Bettie Spurling is blonde and slim, with a neat prettiness that led her to her being the "most photographed girl in the world" some years ago. Now she turns that charm into public relations work and fashion show organizing. Her office is a bower of blatant femininity, from the white-painted filing cabinet to the quill ballpoint pen she actually uses. The furniture is Junk-shop Discovery, regilded, repainted and re-upholstered. Miss Spurling calls her room "efficient, but not a factory." The visitor's chair in rose brocade is large enough for handbag as well as a person, and a Victorian wine cooler holds stationery.

Fleur Cowles patronizes the arts, gives parties, writes. She works at this from 9.30 to 1 every day, in a flamboyant office overflowing with pictures—mostly of the naïve school—interspersed with four portraits of herself, and several of her own flower paintings. Six copies of her recent book on Dali reside on the cast black slate and lacquer desk, next to Simone de Beauvoir and *Who's Who*. Unabridged *Webster* is to hand, and a block of specially imported red-lined yellow foolscap with a felt elephant for inspiration. There is a magnificent two-way shantung-treated Venetian blind, imported from America, and a mass of climbing plants. Amusing detail abounds—a sleigh seat, cushions covered in ancient Greek tile patterns, a Spanish straw tiger mat, leopard chairs. A built-in bar provides for friends, a record player makes background music. As with paintings Miss Cowles says, "I only like works by people I know."

A contrast is Dr. Lloyd-Williams, Dean of the Royal Free Medical School, responsible for training most of our women doctors. Her office is a receiving-room, and like herself it is tranquil and welcoming. There are pale green lily-of-the-valley curtains and a picture of the same flower which she chose herself, the furniture is late 18th century, inherited from a distinguished predecessor, Elizabeth Garrett Anderson. Earnest young faces in student groups gaze down from the walls but Dr. Lloyd-Williams likes her interviewees to feel at ease—there is no sense of institutionalism anywhere.

DR. LLOYD-WILLIAMS. "A receiving room...tranquil and welcoming"



Just call me Mr. One-per-cent

Lord Kilbracken

WHAT COULD BE MORE PLEASURABLE, AS THE YELLOW mists of December embrace this grey city with their grimy arms, than to be planning golden days next summer in search of a golden treasure which lies—or so they say—in the ultramarine depths of the sunshiny Mediterranean? Even though the odds against success may be long and incalculable at the moment of writing, I've been able to derive much pleasure and anticipatory excitement, well laced with escapism, from doing so in the course of the past weeks.

I've already reported in these pages the vital details (or some of them) of the strange and complex history of the so-called Rommel Treasure, in which I've been involved at intervals, in one way and another, for rather more than a decade. It comprises, it may be remembered, the accumulated booty of Rommel's armies in North Africa, and has an estimated value of £35,000,000. The central figure in this *cause célèbre* was (and still is) a former S.S. sergeant by the name of Peter Fleig, who claimed (and still claims) to be the only survivor of the party that "ditched" the treasure off the coast of Corsica in 1943.

Fleig disappeared under mysterious circumstances in 1948. He had assembled an expedition to search for the treasure in secret, but his plans had been uncovered by the French authorities, who compelled him to co-operate with them on an officially-sponsored search. Or rather, they *tried* to compel him; rather naïvely, they refused to "cut him in" for any share of the treasure, treating him instead as a prisoner-of-war with a wage of £5 a week. The result, as I now know, and as might have been expected, was that he led them to completely the wrong piece of sea, where they spent much time and money diving—necessarily in vain.

During that winter, when this wild-goose-chase of a search was held in abeyance through bad weather, Fleig walked out of his lodgings in Bastia and vanished, though he was under open arrest and had no money, no passport, and no papers of any kind. The French stopped looking for the treasure and started looking for Fleig. They are *still* looking for him—he has now been a wanted man for just 13 years—and still haven't found him. However, as it happens, *I have*.

I cannot reveal at this juncture just how or where I managed to locate him, but earlier this year, following certain clues, I flew for a weekend to a provincial town somewhere-in-Europe, and there, beyond doubt, Peter Fleig was produced for me. I had obtained an official photograph of him from the chief of police in Bastia, and also acquired certain documents in his handwriting; from these I could confirm, beyond the smallest doubt, that I'd found the right man. And Mr. Fleig expressed his readiness, if I could get a new search organized, to place all his

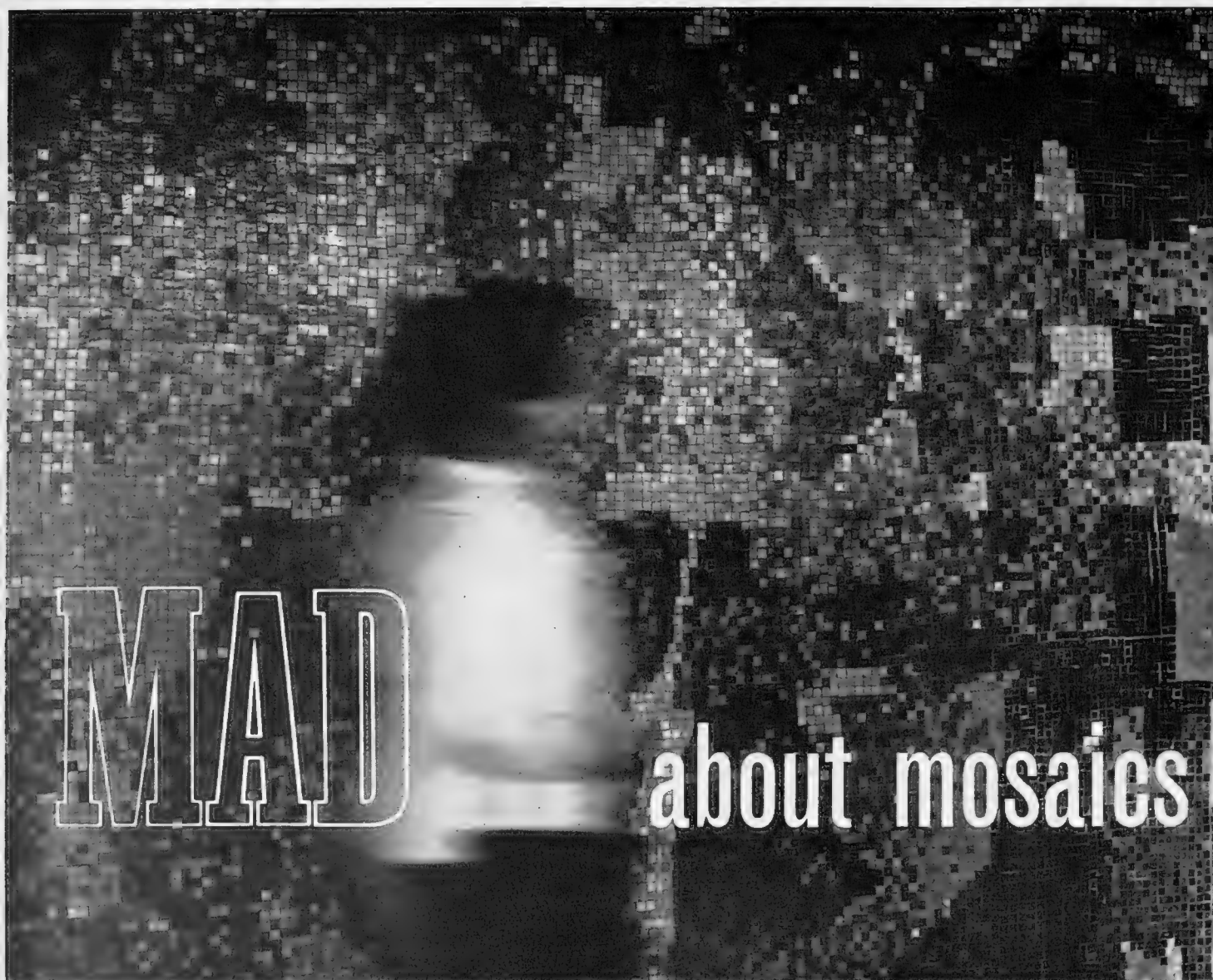
information at my disposal—for a percentage; and *this* time, with a percentage to work for, it would be the *right* information. He knows (or says he knows) the exact spot where the treasure lies; and, since it was mainly bullion packed in crates of half-inch steel, it should still be eminently salvageable, though the waters are fairly deep.

It must still be a complicated and costly matter. I directed my attention to obtaining the required backing. Needless to say, this was neither easy nor straightforward. I had to find a gambler, or more likely a group of gamblers, prepared to stake £1,000—which is the very least such an expedition might cost—in the hope of winning X per cent of £35,000,000. (As you can imagine, the value of X has been the subject of quite a bit of argument recently.) It is, of course, possible—some would say probable—that the whole venture would be fruitless: Fleig may be a phoney (but what would he have to gain?), or the treasure after 18 years may have sunk beyond recovery into the shifting sand of the sea-bed (but charts indicate a rocky or clay bottom in the vital area), or someone else may have got there first (but Fleig alone knows its location, and has told nobody).

However that may be, I can now say that I have secured the active interest of a certain Swiss syndicate, further details of which I cannot give at this moment; and there seems to be an admirable chance that we will sail next spring to seek these elusive millions. Fleig would receive a percentage of anything we found for the use of his vital knowledge; the syndicate would receive a percentage for providing a vessel and crew, including all the necessary equipment for detection and diving; and *I* would receive a percentage, in my capacity of matchmaker, for bringing Fleig and the syndicate together.

A hundred obstacles, naturally, still have to be overcome before it can be said definitely that the expedition is "on," and there would then be a hundred more before we could set sail. We are hoping to obtain the use of one of the best-equipped vessels in the world for work of this nature, with all the most modern inventions (including electronic devices) for submarine exploration, not to mention a full team of experienced divers and every kind of tackle for lifting and recovery. And also, needless to say, there is bound to be a certain number of legal questions to be decided and contracts to be drawn up. Fortunately, with a prize of this value, I believe we should be able to reach agreement fairly easily as to the share we should each receive. The others may be more demanding, but I myself would be perfectly content to accept a mere 10 per cent as my reward: £3,500,000, I feel, would be quite adequate. In fact, I'll go further: *if they'll pay me in advance*, I'd settle for only *one* per cent. Could anything be fairer?

In Britain's new buildings, mosaic is for murals as well as for floor



Mosaic in Coventry: One of four mosaic panels at the Belgrade Theatre, designed by Martin Froy and commissioned by the Arts Council who presented them to the theatre. The panels are abstracts, representing the four seasons, in patches of pure colour

Mosaic at Ludgate: Most layers are Italian, they work in England for eight months, return home in summer. Here on the top of Hillgate House, the 11-storey office block at Ludgate Circus, Giuseppe Zante "butters" sheets of mosaic with cement while Andrea Leccacorve fixes them. The mosaic, usually from Florence or Venice, is stuck face down on paper; the exposed side is then cemented and placed on the wall which has been prepared with three layers of cement. The paper is then soaked off



...s. Much of it still comes from Italy and so do the craftsmen

Mosaic in Knightsbridge: Antique mosaics, by the Gualdi family who laid the mosaics in St. Peter's, Rome, were taken from a princely palace in Rome to cover the tables of El Cubano's Roman Room



Mosaic in Stepney: Anthony Holloway designed this mosaic for the L.C.C.'s new Leatherdale Estate. Made for the most part from tiles left over after building work this mosaic was specially designed for a playground



Mosaic at home: More than 300,000 pieces were used to line the pool company director A. Durham Wells of Oxshott designed for his three children. Co-designer was mosaic contractor Alan Milne & Co., of Wembley. Luxury incidentals: temperature is thermostatically controlled, the water is automatically changed

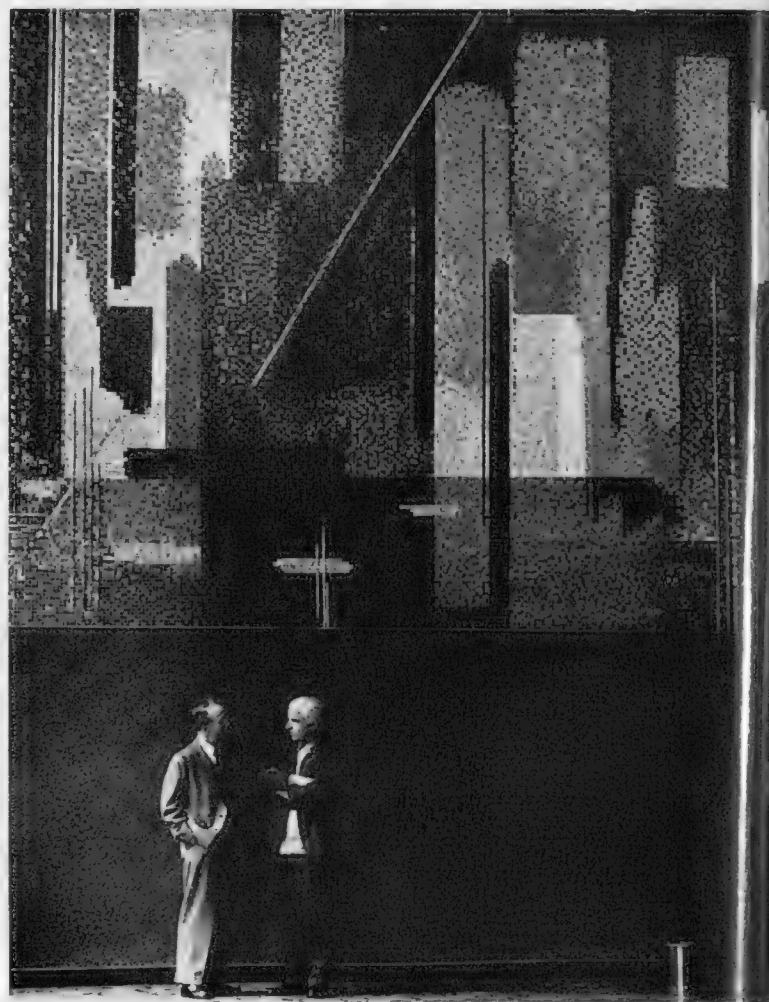
MAD about mosaics CONTINUED



Mosaic by choice: This one was created by a lady of 81 who spent 30 years turning a half-acre of Surrey garden into a Daliesque jungle of plaster busts and mosaics. Ingredients include broken tea-cups, dinner plates, bottles, even a glass eye

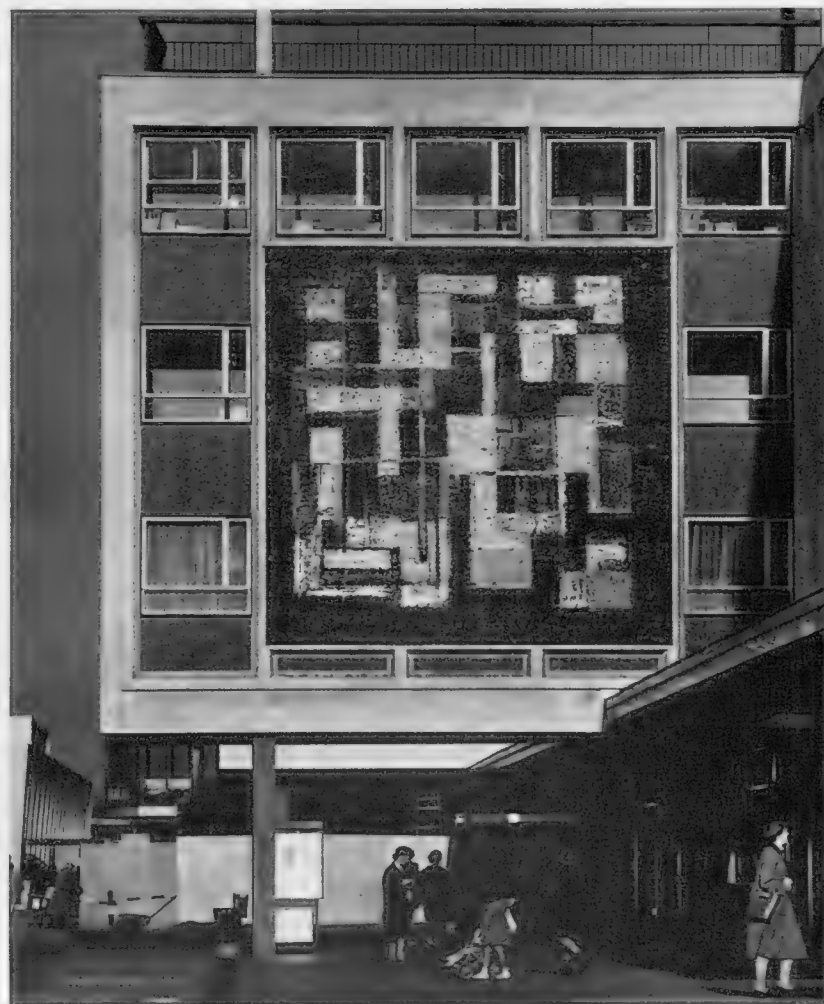
Mosaic for effect: When Sanderson's showrooms in Berners Street were built by architects Slater & Uren, the visual aspect was conceived in terms of a mosaic of space. The design, by J. Dernbach-Mayer, took four months to place by hand

Mosaic for the B.B.C.: An entire wall of the Television reception hall at Lime Grove is covered by this John Piper mosaic. Dwarfed by it: Emlyn Williams ("it's fascinating"), producer Hal Burton





Mosaic for hotels: Evelyn Ackerman of Los Angeles designed the several mosaic pictures that decorate the Carlton Tower Hotel. This one is placed over the head porter's desk



Mosaic for a craftsman: Fritz Kramer repairs and creates them. He came to Britain from Vienna 24 years ago, now has his studio on a barge in Little Venice. He likes mosaic because of the purity of the colour

Mosaic for new towns: Anthony Holloway's giant creation dominates and brightens the shopping centre at Basildon. He is one of the consultants to the L.C.C. on mural decoration

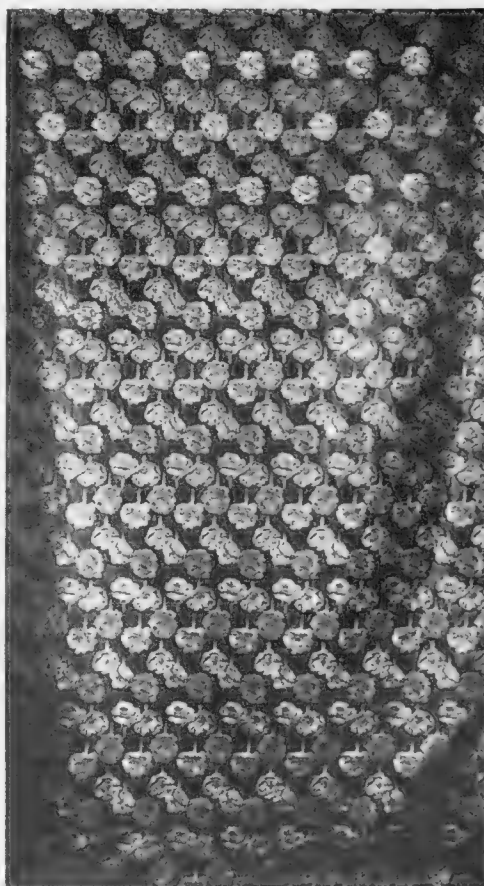




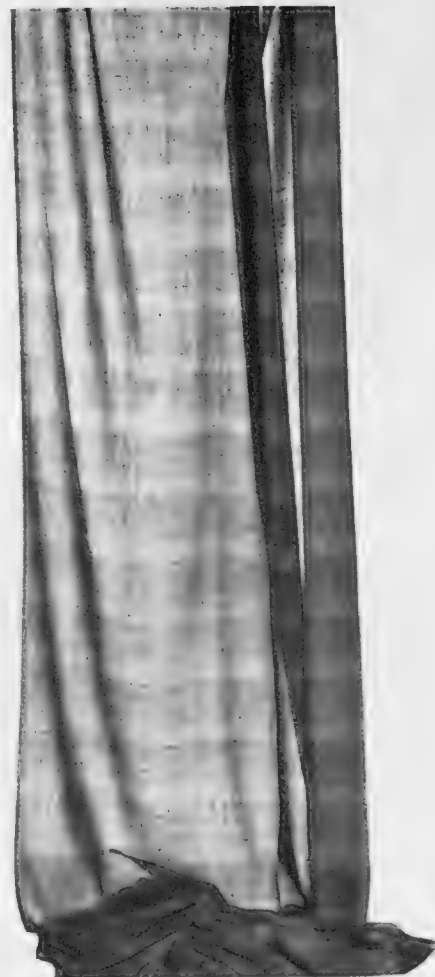
Jane Halkin has a dress fabric Boutique at the corner of West Halkin Street, S.W.1, and each season she makes a special feature of a particular line. This time her plan is for co-ordinate fabrics. Tweeds in a coat weight with matching or toning dress weights; reversible tweeds with matching suit materials; fringed tweed corresponding to similar but plain fabric. Her "six o'clock" range is of unusual fabrics emphasising quiet elegance with occasional glitter. Miss Halkin makes up some of these evening fabrics into skirts at 3 to 5 gns. The fabric shown is a sari pattern of chocolate and white with gold thread running through it, and a white nylon fringe. 36 in. wide, it costs 65s. a yard. As well as these seasonal features, the Boutique has basic ranges of jersey tweeds that wear and wear and do not seat; printed wools; tweeds carefully chosen for colour and sometimes specifically made for Jane Halkin. And in the spring a pretty collection of cottons and silks



BOUTIQUE HANDWRITING



Allan's of Duke Street, W.1, believe in the ever-changing face of fashion, and in keeping up with it. Their turnover is quick, and to handle end-of-season or unusual lines they opened a Boutique, or Bargain Basement, at 87 Baker Street. The brocade shown is by Sekers in nut brown with interwoven gold and silver roses. 48 in. wide and costing 35s. a yard, it is less than half its usual price. They also have good mixtures of man-made and natural fibres. At Duke Street they specialize in high-quality materials, including those which are not available elsewhere. As well as stocking silks, wools, cottons, etc., this shop was one of the first to realize that glittering, razzle-dazzle evening fabrics were on their way back. They have a comprehensive collection of these, and also sell embroidered satins by the yard. Mr. Allan has a unique collection of heavily encrusted and embroidered fabrics which can be designed and ordered specially



Gasmey's have a main shop at 33 Brook Street, W.1, and a Boutique at 27 South Molton Street. Both maintain a tradition of outstandingly good dress fabrics, but specialize in different aspects. At Brook Street they sell only couture fabrics, and will have in stock anything that has made a particular hit in the French or Italian Collections. Though the range covers silks, mixtures, cottons and evening fabrics, during the winter they naturally specialize in wool. Shown is an example of a gauzy but firm Italian dress material, checked in dove grey and charcoal; shades of aubergine; green and blue; or blue, black and olive. 54 in. wide, 69s. a yard. In contrast the Boutique deals only in silk, and their prices are all under £1. They have prints (some of them are Gasmey's own designs) as well as plain taffetas and chiffon. Their collection of jap silk linings comes in about 60 colours, at 7s. 6d. a yard

LUXURY UNLIMITED



drift of pure silk
satin stitched with
the most delicate
lace. once in a life-
time negligée twosome
for romantic girls only.

PHOTOGRAPHS BY TERENCE DONOVAN

to order, fortnum & mason

Second Honeymoon

ripple of pleated nylon with crossover tie,
a caress of gossamer lace on the bodice.
fondant colours by charnos, at robinson &
cleaver; lilley w. eaden, cambridge; fenwicks,
newcastle-on-tyne: 85/-





Flowery Speeches

compliment grabbing housecoat in
snowy nylon strewn with pink rosebuds
and frills. by angela gore, harrods;
kendal milne, manchester; brights,
bristol: 22 gns.

Little Girl Lost

demure shortie nightdress in white cotton
with grown-up touches: broderie anglaise
in blue down the front, in white trimming
the puffed sleeves. fenwicks: 39/6



Old Black Magic

wicked black nylon and french lace spun into a contour slip with shoestring straps and four tiers of peach and black lace around hem. dickins & jones: £6 15s.



Terrace Breakfast

coffee and white striped silk tailored into a racy nightshirt. cribbed from masculine lines: the side-slits, turnback collar and cuffs. from italy at libertys: 15 gns.



Patio Pants

dark overprint on white silk pyjamas.
snappy elegance by way of buttoned cuffs
and long, loose jacket. from a selection
at harrods: 13 gns.



Penthouse Rompers

the baby-doll look abbreviated. black lace added to whispering black and white nylon and slotted with ribbon. underneath: beribboned bikini pants. from paris, at libertys: £6



PLAYS

Anthony Cookman

Mourning Becomes Electra. Old Vic. (Barbara Jefford, Sonia Dresdel, Stephen Moore, Michael Goodliffe, William Sylvester.)

O'Neill nails up the shutters

LIFE AT THE OLD VIC HAS LATELY BECOME A STRENUOUS BUSINESS. The *Oresteia* of Aeschylus took nearly four hours to perform. **Mourning Becomes Electra**, Eugene O'Neill's psychological treatment of the same classical myth, runs well into the fifth hour. We emerge full of virtue but hungry. The juxtaposition of the two trilogies—though the Old Vic earns our thanks in these unadventurous days for having dared it—invites comparisons which seem obvious at first and are soon found false and useless. Aeschylus was intent on creating art in a form familiar alike to him and his audience. O'Neill was earnestly attempting to re-create something called Greek tragedy for the American stage. It is hardly surprising that when he had done re-creating the alien mould and came to fill in the details of the tragedy his inspiration should have failed him.

For tragedy he gives us only a grippingly melodramatic story. This story is skilfully planned and carried through with impressive driving power, but it has no resonance. A magnificently presented case-study, it suggests no dimension beyond itself. A great tune, it has been said, always hints at a more perfect tune that the artist has tried in vain to achieve. In that confession of failure is the beauty of art. So it is with tragedy. Even as tragic a tragedy as *King Lear* reminds us at the end that the ugly realities it has represented have their place in a larger harmony. It is because *Mourning Becomes Electra* conspicuously lacks the power to produce in us a reconciling lift of spirit that it can fairly be called gloomy.

The characters excite pity without admiration, and we are in some considerable doubt as to why they do the things they do. Christine is waiting for the return from the American Civil War of a husband she has always hated and of a son she has always loved, perhaps inordinately. During the war she has taken a lover, her husband's half-brother, and the daughter whom she has neglected and who repays her neglect with cold hatred spies upon her. Lavinia's love for her father is certainly unhealthy and she has always, as her mother tells her, wanted to be the mother of her brother, Orin. These mixed-up women are sufficiently Americans of their time to make us wonder if their neurotic disorders would in fact have taken the course that they do take. For Christine poisons her husband, Lavinia discovers the crime and, overcoming her brother's passionate devotion to his mother, persuades him to shoot the lover. Orin breaks the news to his mother with a brutality which drives her to take her own life. He then transfers his unnatural devotion from mother to sister, and repulsed by Lavinia who wants only a maternal relation with him, shoots himself. She is left locking herself up in the Mannon house. "I'll have the shutters nailed close," she cries, "so no sunlight can ever get in. I'll live alone with the dead, and keep their secrets, and let them hound me, until the curse is paid out and the last Mannon is let die."

It is hardly fair to blame Miss Sonia Dresdel for occasionally striking a note of Victorian melodrama. She gives on the whole a vivid picture of a woman of sinister charms who will stick at nothing to gratify her sensual urges. She and Mr. Michael Goodliffe give a brilliant rendering of the scene in which the husband, uneasily aware of his own unlikability and weary of trying to pretend that it doesn't exist, is coldly poisoned. But Mr. Val May's production, for all its intensity, is apt to crumple at critical moments, and even this scene somehow misses its way in the last moments. Miss Barbara Jefford plays Lavinia with a ferocious calm that seems to me beautifully right. I am more doubtful about the Orin of Mr. Stephen Moore. He seems to me altogether too frantic in his self-pity, though it must be owned that Orin, with his mother fixation followed hard upon by a sister fixation and perpetually haunted by the horrors of the fratricidal war from which he has returned, has a great deal to excuse self-pity. Perhaps the most memorable moments of this huge play are the silences in which one woman stares at the other. These silences at least are poetic.



Morris Newcombe

Barbara Jefford as *Lavinia*, whose fate it is to avenge family honour by inciting her brother to murder, in *Mourning Becomes Electra*

FILMS

Elspeth Grant

The Day The Earth Caught Fire. Director Val Guest. (Janet Munro, Leo McKern, Edward Judd.)

The Innocents. Director Jack Clayton. (Deborah Kerr, Michael Redgrave, Peter Wyngarde, Megs Jenkins, Pamela Franklin, Martin Stephens.)

Too Late Blues. Director John Cassavetes. (Bobby Darin, Stella Stevens, Everett Chambers.)

This film scares me rigid

EX-PRESIDENT EISENHOWER, SPEAKING MORE IN SORROW THAN IN horror I gather, has expressed the opinion that the world may really be "just a few minutes away from disaster"—and having quaked my way through Mr. Val Guest's film, **The Day The Earth Caught Fire**, I am in complete agreement with him. Only *I* am full of horror. Mr. Guest has convinced me that unless we check the little games the scientists are playing with their nuclear toys, our collective end is imminent—and, in the words of that sick song, "we'll all fry together



Zoe Dominic

A NIGHT AT THE OPERA

by J. Roger Baker

Rehearsal of The Silent Woman at Covent Garden.

From left: *Elizabeth Vaughan, Joseph Ward, David Ward, Noreen Berry and Monica Sinclair*

RICHARD STRAUSS'S OPERA *The Silent Woman* WAS WITHDRAWN FOUR days after its Dresden première in 1935 for political reasons. Hitler took exception to the libretto being the work of "an unpleasantly talented Jew," Stefan Zweig. After the war the opera was given again and currently it is receiving its first performances in England at the Royal Opera House. The plot is derived from Ben Jonson's comedy *Epicoene, or the Silent Woman*. A retired admiral, Sir John Morosus, who cannot stand noise, disinherits his nephew because the young man has married an opera singer. In revenge, the nephew persuades his bride to pretend to be a silent type of female and dupe Sir John into marriage. After the ceremony she becomes a noisy harridan. The false marriage is dissolved and in relief Sir John restores his nephew to favour. Lacking Jonson's savage satire, and moved into the late 18th century, the plot emerges as pointlessly cruel. Sir John, after all, is a harmless fellow who has done his whack on the high seas and deserves a bit of peace in retirement. The vicious tormenting he receives seems sadistic and embarrassing, while regional accents and drunken sailors are expected to provide a little more high comedy.

But music has rescued worse opera plots than this one, and Strauss has lavished such a wealth of melody and beauty on his score that the witlessness of what is happening on stage is to a certain extent mitigated. Straussomaniacs like me can sit back happily and just listen, for rarely has the Royal Opera House orchestra sounded so splendid. Rudolf Kempe conducted, drawing luscious playing from the strings and controlling the many colours of Strauss's huge orchestral palette. Vocally the production is less happy. The standard of singing, particularly among the men, is less than what we have come to expect at Covent Garden. Only David Ward and Sir John seemed completely at home, while Joseph Ward (no relation) as the barber (a scheming Figaro-like character) tried to make up in vivacity a lack of vocal imagination. The girls were much better, especially Elizabeth Vaughan in a small part revealing a voice of great potential. Noreen Berry and Monica Sinclair produced their usual reliable performances. In the title role Barbara Holt, a newcomer from Australia (where else?), looked pretty but sang unevenly, charming in quiet moments, less happy when attempting to negotiate the soaring phrases so typical of Strauss. The ensemble work was excellent (even the tiresome sailors) especially the sextet after the false marriage and the hymn to music at the end.

Martin Battersby provided a first class set, Sir John's room full of trophies from his voyages yet still dull in a bachelor sort of way. Arthur Jacobs's English translation is also an asset, if racy in a Restoration manner rather than elegant in the 18th-century style. Franz Josef Wild produced, playing safe all the way. *The Silent Woman* is the sort of opera one should dine well either before or, preferably, during. Its expansive enchantment is definitely of the post-prandial variety.

VERDICTS *continued*

cautionary tale is the London office of a national daily newspaper. (Anybody who has ever worked in one will tell you that the atmosphere here has been most accurately caught.) The Science Correspondent, splendidly played by Mr. Leo McKern, is brooding over disturbing news-flashes that are coming in from all over with reports of freak storms, floods, tornadoes, fantastic changes in temperature—New York gripped in polar ice, London sweltering in tropical heat.

Mr. McKern astutely relates these phenomena to the regrettable fact that the Russians and the Americans (who, of course, never tell each other anything if they can help it) have, by chance, simultaneously carried out their biggest-yet nuclear tests—one at the North Pole, the other at the South. Just what the effect of these almighty explosions has been is not yet clear. The authorities, fearing to spread alarm and despondency, are suppressing information—but through a young woman at the Meteorological Office (Miss Janet Munro), Mr. McKern's hard-bitten news-hound elum, Mr. Edward Judd, learns the awful truth. Not only has the tilt of the earth's axis been altered: our luckless planet has been rocked out of orbit and is heading towards the sun. The scenes that follow as the heat and tension intensify are positively hair-raising. An unnatural mist blankets London, forest fires sweep through the countryside, vicious gales rage, the Thames dries up, drought sets in, communal washing centres are hastily constructed in London parks—and, most frightening of all, hordes of hysterical teenagers run amok in the streets.

The world's scientists at last unite, to seek a drastic remedy for the drastic situation—but is it by now too late? At the end of this shattering film, you will still not know. The newspaper staff, headed by Mr. Arthur Christiansen (for 25 years Editor of the *Daily Express*), is excellently presented by a fine team of actors, the dialogue has the authentic Fleet Street flavour, and the whole thing—desolation, panic, Prime Minister's soothing statement and all—seemed to me as real as anything the cinema has ever offered. Let copies of this salutary work be sent immediately to Messrs. Kennedy and Khrushchev, in whose mailed mitts it would seem our fate lies.

Mr. Jack Clayton's beautifully photographed film, *The Innocents*—based on the late Henry James's eerie novel, *The Turn of the Screw*—is as terrifying in its way as Mr. Guest's. Miss Deborah Kerr gives a superb performance as Miss Giddens, the Victorian governess whom a rich man (Sir Michael Redgrave) hires and dispatches to his country mansion to take complete charge of his small niece and nephew. The children, Flora (Pamela Franklin) and Miles (Martin Stephens), look like little angels and seem to adore Miss Giddens—but it is not long before she becomes chillingly aware that there is something horribly strange about them. They exchange sly looks and murmured confidences of, Miss Giddens is sure, a quite unchildlike nature; it is clear that they share some unholy secret. Anxiously probing their background, Miss Giddens learns from the housekeeper, Mrs. Grose (Miss Megs Jenkins), that Miles was devoted to his late father's valet, a sinister fellow called Quint, while Flora was passionately attached to Miss Jessel, a former governess; Quint and Miss Jessel were lovers until the man met his death by violence and the woman drowned herself. Can it be that their unquiet, evil spirits are bent upon taking possession of the children so that their vile affair can be continued from beyond the grave? Miss Giddens becomes obsessed with the idea that this is so.

She sees the figure of a man looking down at her from the corner tower of the great house, where Miles is playing—but when she questions the boy he blandly denies that anyone was there but himself. She sees Flora looking across a lake in the grounds to where the forlorn figure of a woman (Miss Jessel?) stands—but Flora pretends Miss Giddens must be mistaken. Suddenly a monstrous atmosphere of evil pervades the house: Miss Giddens hears the sounds of shameless lovemaking issuing from locked rooms, the laughter of a man and woman mingling with the giggling of children—she sees the apparition of Miss Jessel weeping in the schoolroom, the face of Quint grins at her through a latticed window. Her one frantic determination is to save the children from the clutches of these devils—but all her efforts end tragically in the death of Miles.

Whether you believe in apparitions or whether you believe, as some contend, that the whole nightmare of possession was a figment of the Victorian spinster's fevered imagination and could have been explained away in a trice by Dr. Freud, you will find this an absolutely riveting picture.

Mr. John Cassavetes's latest, *Too Late Blues*, concerns itself with the ups and downs—largely downs—of an uncouth, untalented jazz musician (Mr. Bobby Darin) who has most unfortunately managed to persuade himself that he's a genius. Mr. Everett Chambers's performance as a venomous agent is the best thing in this decidedly dreary picture.

BOOKS *Siriol Hugh-Jones*

Letters To A Friend, 1950-52, by Rose Macaulay. (Collins, 25s.)

Sailor's Soliloquy, by Oswald Frewin, ed. G. P. Griggs. (Hutchinson, 30s.)

Rose Under Glass, by Elizabeth Berridge. (Heinemann, 18s.)

And His Charming Lady, by Lucille Iremonger. (Secker & Warburg, 21s.)

The Intrigues Of Caroline Chérie, by Cecil St. Laurent, tr. Joyce Murchie. (Barker, 16s.)

The Twelve Days Of Christmas, by Miles & John Hadfield. (Cassell, 30s.)

Eating & Drinking. (Ebury Press, 25s.)

A taste of irony

THE LATE DAME ROSE MACAULAY'S SIDE OF A CORRESPONDENCE COVERING two years is given in *Letters To A Friend*. She sent them to Father Hamilton Johnson, an Anglican priest and, as it turned out, a distant kinsman of hers, at a time when she had returned to the Anglican Church after a 30 years' lapse. The cause of the lapse was a love-affair which she came afterwards to regret, and the whole book is in my view a sad intrusion upon a private business that—at least to a confused agnostic—seems melancholy, muddled, and a very great pity. Maybe had they been published along with Father Johnson's letters to Dame Rose—all of which she had destroyed—the resulting book might have made a great deal more sense. As it is, there are some nice brisk chatty bits about bathing in the Serpentine, visiting the Battersea Fun Fair, disagreeing, really rather sharply even for her, with Graham Greene, and an endless discussion of Anglican liturgy, in which she took evident delight. The bulk of the letters seems to me to be devoted to liturgical detail rather than to any major personal confession of faith, and the usual wiriness of the Macaulay tone of voice to have turned a little gossipy and shrill. There's a second, later volume coming. Odd claims have been made about the letters already published providing some sort of help to others—what sort of help, and to whom, I haven't a very clear idea. There's an enormous irony lurking around somewhere, but maybe only Dame Rose's tart mind could run it instantly to earth.

Briefly, since there are simply too many books at this time of year to do more than acknowledge their existence . . . *Sailor's Soliloquy*, by

THE FESTIVE SPIRIT

All the ingredients are mixed and ready in the annual Christmas Number of The Tatler now on sale price 3s. 6d. (postage 6d. extra to all parts of the world) from W. H. Smith, John Menzies, Wymans and all newsagents. There is a festive theme and some festive contributors who include Ronald Blythe, Emily Hahn, Spike Hughes and Pamela Vandyke Price. There is a Christmas story that's really about Christmas—Elizabeth Coxhead wrote it—a new holiday adventure for Briggs and pages of exciting colour. Don't keep the news to yourself but send the Christmas Tatler on to your friends. Our address is: THE TATLER, INGRAM HOUSE, 13-15 JOHN ADAM STREET, ADELPHI, LONDON, W.C.2. (TRAFALGAR 7020)



Barges On The River, by 15-year-old Tony Taylor of Derby, won a competition organized by Mrs. Olga Noble-Matthews and sponsored by Amplivox, to discover the best deaf child painter. Entries, judged by James Fitton, R.A., Anna Zinkeisen and Leonard Boden, at the Royal Society of Arts, came from countries as far apart as Finland and Japan

Oswald Frewin, is an enchanting book of memoirs, modest, frank, enthusiastic for life, by the man who was Clare Sheridan's brother and Winston Churchill's cousin (what a formidable trio the Jerome sisters—"the Beautiful, the Witty and the Good"—must have been.) As a small child he was from time to time locked for the night into cupboards by his terrible governess, but his 10-year-old diary contains the usual casual classic entries: "Breakfast begins. After porridge, we have ham. . . . To-day it is my bath-night; there was a great spider in it. She has never killed any flies again." The sardonic magnificence of that last sentence pleases me no end. . . .

Rose Under Glass by Elizabeth Berridge is a nice, light, rather grown-up and pleasant novel about a middle-aged widow and the possibilities of life without her husband; intelligent and elegantly, simply written; the cover is some sort of disaster and may perhaps have been meant for another novel altogether? In contrast Lynton Lamb's jacket for **And His Charming Lady** is one of the prettiest of the month. This jolly book by Lucille Iremonger is about the wives of M.P.s—a neat notion that includes Caroline Lamb, Mary Anne Disraeli and Nancy Astor. Some of the ladies—notably the distracted, malicious and uncontrolled Caroline Lamb—were anything but charming or ladylike, and Caroline Norton, while at the French Ambassador's, "talked in a most extraordinary manner," wrote Lord Malmesbury, fairly aghast, "and kicked Lord Melbourne's hat over his head. The whole *corps diplomatique* were amazed."

Those who have followed Angélique, that sexy little historical number, every step of the way and crave yet more, might well take up with Caroline Chérie, a creation by Cecil Saint Laurent. Now in her sixth volume—translated, in rather a madcap way, by Joyce Murchie—Caroline has achieved **The Intrigues Of Caroline Chérie**. Talleyrand has plans for her, as indeed who hasn't, but in the meantime, in the over-excited words of the blurb, "she is precipitated into the horrors of the Franco-Russian war." Among other horrors, she avoids, but narrowly, a night of madness in an inn with a pursuer ("... even the elements invite us to express all the voluptuousness in the world. Don't resist any more, my little violin") and gives in to another during the energetic course of which surrender the bed actually but not unexpectedly catches fire ("Subjugated for a moment she fought breathlessly. Collins began to kiss her gently all over as the wing of a bird alights on a field of corn, or on the sea. Collins pursued his vagabondish way until Caroline's heart was beating furiously." Vagabondish, now, who'd have stumbled on that as the *mot juste*?) With Angélique and Caroline to see us through the cold winter, none need feel deprived of suitable reading-matter to go with peppermint creams in a hot bath.

And finally, two for stockings: **The Twelve Days Of Christmas** by Miles and John Hadfield, a handsome book about Christmas customs and their origins. And **Eating & Drinking**, an adorable, appallingly greedy anthology of prose, verse and pictures that have to do with food and drink. On the jacket is one of those bewitching 19th-century picnics with frilly girls and gentlemen in straw hats and velvet jackets, one of them cautiously retrieving a bottle from the brook. The scene is apparently a Hungarian May Day, and I hate things to have changed quite so much.

RECORDS *Gerald Lascelles*

Out Of The Cool, by Gil Evans.

It's Duke Ellington & His Orchestra Playing

Kansas City Suite, by Count Basie

The Fourth Herd, by Woody Herman.

That's Right, by Nat Adderley.

Cannonball Adderley Quintet in San Francisco.

Up in the stratuspunk

GIL EVANS IS BEST KNOWN FOR HIS FAMOUS BACKINGS TO MILES DAVIS on record. His reputation as a writer and arranger is well established in the field of *avant garde* jazz, which is a permanently open field for instrument experimentation as well as for the complexities of modern music. On his latest album, **Out of the cool** (CSD1367) you can hear the work of the orchestra which he assembled for an appearance at the Jazz Gallery in New York late last year. I find his pieces, orchestrally speaking, inclined to be sombre, though he leaves much space for improvisation. Weill's *Bilbao* is typical of this treatment, which is more or less repeated in *Where flamingos fly*. On the other hand he can write real jazz when he tries, as in *Stratuspunk*, and the bouncing opener *La Nevada*. This music demands my attention without satisfying my inner jazz soul, being too academic in approach and performance.

The contrast of listening to Ellington—vintage 1946—after this excursion into the classics was enormous. I was suspicious at the time of their first issue that Duke had overstepped the mark, but there is no trace of contrivance in Ember's album (EMB3327) such as I found in Mr. Evans's music. Few connoisseurs will forget that Kenton-dominated period, when anything less than a 10-piece brass section was unthinkable. Duke's nearest approach was nine brass in *Blue skies*, but the writing and the solos seem firmly anchored on a well-stated background that belongs to the jazz language. I am particularly fond of *Happy-go-lucky local* and *Flippant flurry*, which give a faithful reflection of today's Ellingtonian trends.

No one could accuse Basie of being cool. He comes from a lineage where styles were made to be kept, and is not ashamed to lean back on the source of his first success for the continuity of his music today. Kansas City, synonymous with the name of Basie, was the crossroads of jazz back in the '30s; thus the dedication of Benny Carter's suite to this erstwhile jazz town is as logical as it is inspiring. **Kansas City suite** (SCX3393) represents a high level of swinging composition, provides Bill Basie with a perfect outlet for his band's strongest assets, and ample scope for his soloists to exercise their varied talents.

Nat Adderley's presence as a featured soloist on cornet helps to make Woody Herman's **Fourth herd** (JLP17) more interesting than it would otherwise be. The wealth of talent in the ranks of this 20-piece band struggles with some unhelpful scores which make all their efforts sound busy and laboured. The much cleaner sounds of an ambitious set called **That's right** (RLP330) provide Nat with one of his best opportunities on record. The warmth and assertion of his horn flows over the top of a five-piece reed section led by his brother Cannonball Adderley. The title piece is the rouser, in much the same way as *This here* provides the slightly electrifying opener to a memorable "live" session by Cannonball's quintet at the **Jazz Workshop in San Francisco** (RLP12-311). I often say to my jazz-minded friends that there is nothing like a good waltz to make you sit up and listen! After hearing this, you may agree.

CONTINUED ON PAGE 717

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GALLERIES

Robert Wraight

Christmas gifts from London galleries

The presents I'd like

LIKE EVERYONE ELSE AT THIS TIME OF YEAR, I AM CONSTANTLY BEING bothered by people asking, "What do you want for Christmas?" But, unlike most people, I don't hum & hah any more. I make a quick mental assessment of the inquirer's financial ability, and then hand him or her an invitation card to one of the many Christmas present exhibitions now on in London art galleries. On each card is written one or more numbers, the catalogue numbers of particular paintings, drawings or pieces of sculpture. (Well, I mean, you can't leave the business of choosing things like that to just anybody, can you?) Any importunate millionaire is likely to get a Roland, Browse & Delbanco card with a number 10 boldly marked on it. This is the catalogue number of a little beauty of a Boudin, a harbour scene in oils, price 1,400 guineas. (It seems only a few years ago that 400 guineas would have bought a Boudin four times as big. But, like so many of his contemporaries, Boudin has boomed.) Less well-off friends get the same card inscribed with numbers 12, 162 and 21. Hurrying to the gallery in Cork Street they find that these refer to a gem of a Matthew Smith landscape at 550 guineas; a superb Augustus John drawing of his son Romilly at 600 guineas and a minute early Clavé landscape, *Le jardin public*, 300 guineas.

The chances are, of course, that while they are there they may settle for something less pricey. A small still-life of studio paraphernalia—easel, fans, flowers—by Norbert Goeneutte, price 140 guineas, or a Peter Kinley at 60 guineas. Apart from a delightful Parisian snow scene in the Tate I know nothing of Goeneutte's work, but his little picture would be most welcome. However, if my friends are going to be mean or want to economize on me this year, I will give them invitations to the Rawinsky Gallery. There, for £30 or under, they can buy me a colourful nude by Stanley Houghton, a Provençal landscape or flower piece by Alexandre Troin, or a fine, moody landscape in black chalk by Elena Gaputyte. To junior members of my family, who will be asking me for the money to buy Christmas presents for me, I shall recommend a visit to Messrs. Abbott & Holder, who have a private house at Barnes stacked from basement to roof with pictures at prices so absurdly low that one wonders how they, let alone the artists, live.

In fact, most of the artists whose work they sell are long dead and must be turning over in their graves daily as these gentlemen virtually give away their works. From the A. & H. Christmas list I take the following:

G. F. WATTS, O.M., R.A. (1817-1904)—*And They Were Naked*, a neat little ink sketch (3 in. x 3 in.), £2 2s.

A. F. FULLER-MAITLAND—a charming little landscape in oils, 1906 (4 in. x 5 in.), £1 11s. 6d.

W. L. WYLLIE, R.A. (1851-1931)—*Shipping off coast*, a very pretty little oil, £2 2s.

Abbott & Holder have also a small gallery, the Collectors', in Portobello Road, of which they say, "Although unable to rival those more gifted Portobello Alchemists whose very touch can turn a simple drawing into a work either by Turner, Bonington or Constable, we will continue to offer you a miscellany of pictures at prices from sixpence upwards."

For my own present to myself each year I usually buy a £15 15s. ticket in the Institute of Contemporary Arts' picture and sculpture fair. But this year an alternative is suggested by the Society of Portrait Sculptors show at the R.W.S. gallery. After seeing the heroic imitation-bronze head of my hirsute fellow critic Mervyn Levy, which sculptor Anthony Gray is showing, I am considering paying to have my own glabrous bonce similarly ennobled for posterity.

Gerald Moore beside one of the paintings now on view at the Woodstock Gallery in his first exhibition. He finds equal inspiration in classical myths and crime reports, and paints with a consciously naïve imagery



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Elizabeth
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Barry*



DINING IN

Helen Burke

Kitchen bookshelf

THIS AUTUMN HAS BROUGHT MORE REALLY WELL-PRODUCED COOKERY books, in one season, than I can remember—all ready for Christmas. If I were asked what to give to a young woman who is a devoted, ever-seeking-new-ideas cook for a Christmas (or wedding) present, my first suggestion would be **Larousse Gastronomique** (Paul Hamlyn, 84s.), the first English edition of a volume which, for nearly a quarter of a century, has been the main reference book of chefs and good cooks in France. It is a remarkable publication. Recipes follow each other alphabetically, and there are more than 8,500 of them, with nearly 1,000 photographs, both in colour and black and white. The book is a literal translation from the French and, curiously enough, it has remained for a reader of the English version to discover a slip that has gone unnoticed for 23 years. And now the publisher, poor man, has not only had to advertise the error in the press, but also acquaint all members of the book trade of it. Under "Rhubarb," one reads, "the leaf can be eaten like spinach."

To quote the publisher, "Some medical authorities take the view that rhubarb leaves should *not* be eaten, as they contain a toxic element (oxalic acid)." Even without this correction, I do not think that anyone is likely to be poisoned, because I cannot imagine anyone cooking rhubarb leaves as greens. A breakdown of the recipes in this remarkable book shows 600 hors d'oeuvres, 400 egg dishes, 304 recipes for sauces and 122 for sole.

One of my favourite writers on food and cookery is "Syllabub" of *The Observer*. He is a man with a tremendously inquiring mind and must spend much time on research. His essays and a goodly collection of his recipes are now conveniently brought together in **Syllabub in the Kitchen** (Methuen, 21s.). I am enjoying the re-reading of them. Some dishes are expensive but there are also many really exciting inexpensive ones. Here, for instance, is PIGEONS IN CIDER for 6 people:

Slightly flatten the split halves of 3 sizable pigeons with a blow or two from the side of the meat chopper and season them. Lay them on a piece of bacon rind in a casserole with half a pig's trotter on each side of them. Cover with the fine shreds of a good-sized onion, top with bay leaf and pour over $\frac{1}{2}$ pint cider. . . . Let them stand overnight and then cook, covered, in a slow oven for $1\frac{1}{2}$ hours. Let them cool, and an hour before serving put to cook again, topping with a little stock if necessary and adding $\frac{3}{4}$ lb. mushrooms and 6 stoned and well-soaked olives. When quite tender, remove the pigeon sides to a warm dish, discard the rind, trotter and bay leaf and then finely sieve the rest of the sauce, seasoning if necessary and thickening to taste with a little potato flour. A squeeze of lemon may be desirable.

This is a "chronological" cookery book in that each section deals with the food of the month, from January to December. It is certainly a book for the cook who likes to experiment.

With spit-roasting machines coming back again, it is now possible for anyone who wishes to cook meat and fish in this ancient way. In this country, so far, there has not been a full-scale cookery book on the subject. Now, however, there is one, translated from the French by Charles Liebman: **Cooking on Turning Spit & Grill** by Sylvain Clusells (Arthur Barker, 21s.). This book has been a best-seller in France and could easily become one here. Clusells, Mr. Liebman tells us in his introduction, "will long be remembered not only for his wonderful cooking but also for his life-long campaign to restore to its rightful place of honour in the kitchen and grillroom the turning spit, the oldest and still the best mechanical device ever designed by man for roasting fish, meat, poultry and game." While M. Clusells's main intention is to glorify the spit, much space in his book is devoted to grilling.



Helena Rubinstein Gifts

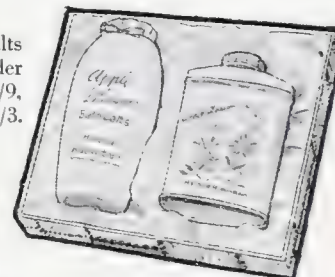
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MAN'S WORLD

David Morton

Discoveries in wool

ASK A TAILOR FROM ANY PART OF THE WORLD WHAT MATERIAL MAKES UP best into a suit, and he'll tell you that there is no substitute for wool. We are all subjected to a lot of high-powered assurances of the virtues of synthetic fibres—and these virtues are many and varied. They don't have the harsh "handle" they used to have; and technical research backed by a lot of money has improved their design and colours. I think they work best in tandem with natural fibres—they can impart their outstanding characteristics, notably strength, to the natural fibre when they are woven together. I have been sent a list of selling points compiled by a firm of Scottish spinners and weavers, George Roberts & Co. of Selkirk. Having been established for two centuries, it is not surprising that most of their experience should have been with natural fibres rather than "squirt" fibres, as they have been called, graphically I think. They have no vested interests in wool, and they have investigated every new synthetic development that has come along. But even after 200 years, they are confident that wool has many potentialities that still remain to be discovered. Until recently it has had no competition and that is its only weakness. Here are some of the qualities that George Roberts claim for their new wool cloths. First, a limitless range of colours, which allow complete freedom to the designer. This is becoming increasingly important now that men's clothes are becoming more colourful and at the same time more subtle. Next, the cloths are elastic, stretching slightly under strain and then going back to their former shape, and retaining it until strained again. At the same time these wool cloths can be shrunk and stretched by the tailor when he is shaping the suit. This shaping is very difficult or impossible with many synthetic fabrics.

Then there are the natural properties of wool, its insulation, porosity and moisture absorption. Wool possesses these properties more than any other fibre. Roberts' overcoating cloths, for example, are milled to contract the fibres and insulate by porosity in rather the same way as a cavity wall. Their wool cloths can also absorb one third of the cloth's weight of water without becoming damp—and in this climate that can add to the comfort factor quite considerably.

In an age of increasing air pollution it's useful to have a cloth that doesn't attract airborne dirt by static electricity; this is not generated by wool as it is by synthetics. Synthetics can't be put back into shape after they have bagged or seated, as wool can under a hot damp iron. Conversely, pleats and trouser creases can now be fixed in Roberts' "Perrottelled" cloths. This process, which Roberts were the first British mill to adopt, alters the molecular construction of the fibres into the desired shape. Recently it was proved in an effective if unusual way when a swimmer dived in a treated suit, dried himself and walked down a city street without having pressed the suit; the creases were as sharp as before. Finally, with or without this treatment, wool cloths have a comfort and softness of handle that Roberts consider unapproachable by even the latest high bulk synthetic yarns.

As one might forecast, the wonders George Roberts have in store for 1962 are lighter, and more colourful cloths. In suitings, fine twist worsteds lead the field. Design comes second to colour, becoming softer in character—the well-defined checks and stripes are out. An example is "Savile," 15/16 oz. with a silky handle and as many as 60 colour combinations sparkling within the design. For town suitings, the most exciting elements are the Saxonies, full of rich mellow colour. In thornproofs, "Roehampton", a lambswool thornproof, is softer than usual, in rich, dark colours. Coatings, too, are lighter—20 ozs. is usual. "Albany", a lambswool, with "Boodles", a super Geelong luxury coating, are both 20 oz. coatings, and are very warm. They are backed up by traditional Cheviots—the "Alpine" range consists of over 20 designs in greys from anthracite to pitch. But throughout the range the emphasis is on colour; no one colour predominates, but each new design contains a superbly blended combination of new colours—aconite, blueberry, marron, pewter, celadon, Bordeaux.

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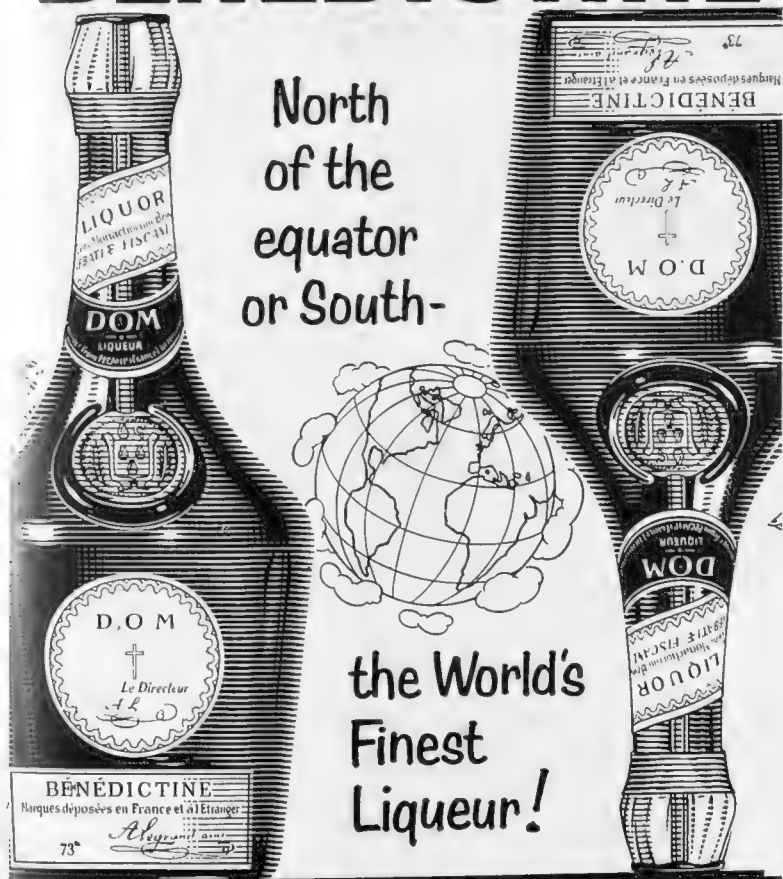
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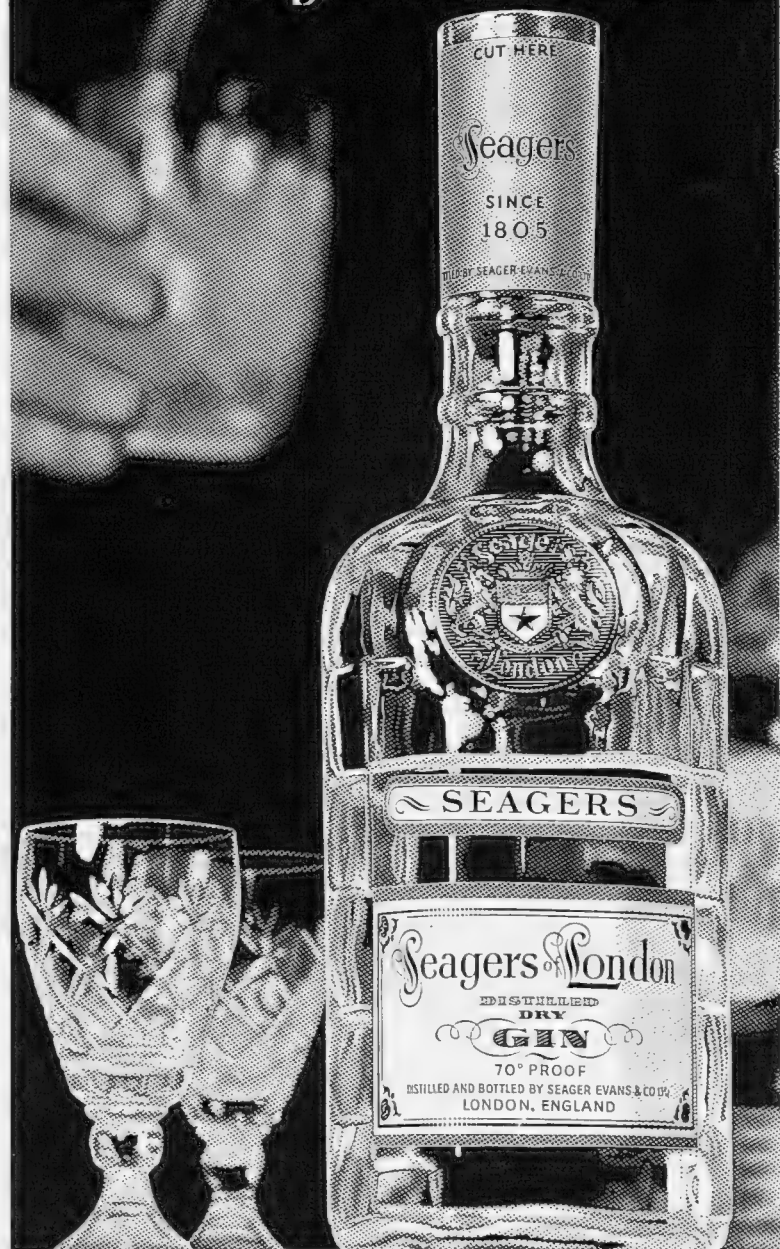
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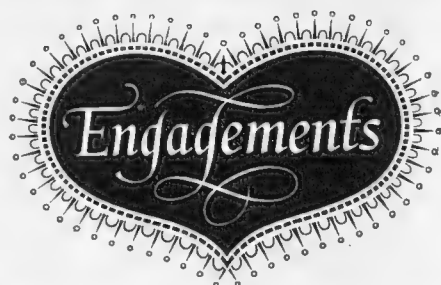
SEAGERS
OF LONDON
GIN

Miss Aileen Dorothy McElfrish to Mr. Richard Seymour Bryan. *She* is the daughter of Mr. & Mrs. J. T. McElfrish, of Bukit Sebukor, Malacca, Malaya, and of Milngavie, Scotland. *He* is the son of the late Lt.-Col. & Mrs. D. C. S. Bryan, of Sutton, Surrey

Lenare



Ridley—Roberts: Heather Elizabeth Josephine, daughter of Brig. & Mrs. W. F. Ridley, of Church Square, Harrogate, Yorkshire, was married to Clive David Gordon, son of Mr. G. H. C. Roberts, of Wayfaring, Broadstairs, Kent, at St. Margaret's, Westminster



Miss Jennifer Julia May to Mr. Ian Donald McKinnell. *She* is the daughter of Mr. & Mrs. T. J. H. May, of Sunnycroft, The Fairway, Oadby, Leicestershire. *He* is the son of the late Mr. William McKinnell and Mrs. Winifred L. McKinnell, of Shirley Avenue, Leicester

Lenare



Price—Sturdy: Caroline Elsa Anne, daughter of Major and Mrs. Trevor Price of Trewsbury, Cirencester, Gloucestershire, was married to Richmond Chartres, son of the late Mr. Richmond Sturdy and of Mrs. Sturdy, of Elston, Shrewton, Wiltshire, at North Cerney Church



Miss Anita Trapani to Mr. Charles Brooke Longbottom, M.P. *She* is the daughter of Mr. G. Trapani of Villa Clementina, Sorrento, Italy, and of Mrs. Basil Mavroleon of Grosvenor Square, W.1. *He* is the son of the late Mr. W. E. Longbottom and of Mrs. E. B. Longbottom, of Holbeck Hill, Scarborough

Harlip



Hays—Govett: Mary, daughter of Mr. R. S. Hays, of Crosby-on-Eden, Carlisle, and Lady (Robert) Ropner of Bedale, Yorkshire, was married to William, son of the late Mr. J. R. Govett and of Mrs. C. W. Garnett, of Fosbury Manor, Wiltshire

FORTHCOMING MARRIAGES

Mr. R. J. Milne and Miss C. A. Wykes

The engagement is announced between Robert John, son of Mr. and Mrs. D. W. Milne, of Fendon Road, Cambridge, and Charmian Ann, younger daughter of Mr. and Mrs. C. T. Wykes, of Hardwick Close, Wellingborough, Northants.

Mr. R. M. Kimpton and Miss J. A. Boakes

The engagement is announced between Richard, son of Major and Mrs. T. W. Kimpton, of Shenhstone Grange, Balsall Common, and Jane, daughter of Mr. and Mrs. G. W. R. Boakes, of The Homestead, Balsall Common, Warwickshire.

Mr. H. C. Cheetham and Miss P. M. Wontner

The engagement is announced between Humphrey Collinge, son of Mr. J. W. Cheetham, of Andrews, Pulham Market, Norfolk, and of the late Mrs. D. M. Cheetham, and Patricia Mary, only daughter of the late Mr. W. L. Wontner and of Mrs. K. F. Wontner, of The Old Rectory, Winterbourne Monkton, Dorchester, Dorset.

Mr. D. U. Corbett and Miss P. Lawe

The engagement is announced between David Uvedale, son of Lieutenant-Colonel U. Corbett, D.S.O., Shobdon, Leominster, Herefordshire, and of Mrs. P. B. Sanger, The Hill, Staunton, Gloucestershire, and Penelope, daughter of Lieutenant-Colonel and Mrs. A. G. Lawe, The Cottage, Upwey, Weymouth.

Mr. M. S. Rozée and Miss C. M. Gray

The engagement is announced between Flying Officer Michael S. Rozée, R.A.F., son of Mr. and Mrs. H. S. Rozée, of Wilshire, Blackburn, and Mary, only daughter of Mr. and Mrs. H. W. Gray, 14 Hawkswell Gardens, Oxford.

Mr. J. S. Partridge and Miss C. F. Swann

The engagement is announced between John, son of Mr. and Mrs. S. H. Partridge, of Willow Farm, Weeley Heath, Clacton-on-Sea, and Clare Frances, youngest daughter of Mr. and Mrs. M. A. Swann, of Cockaynes, Elmstead Heath, Colchester.

Mr. D. F. Harbottle and Miss M. L. Pascoe

The engagement is announced between David, son of Capt. T. C. B. Harbottle, R.N., and Mrs. Harbottle, of Splash Cottage, Tarrant Monkton, Dorset, to Lowenna, daughter of the late Mr. A. Harvey Pascoe and Mrs. W. M. Pascoe, of Belmont Hotel, E. Looe, Cornwall.

Mr. G. E. Dodd and Miss H. M. Dearden

The engagement is announced between Grahame Edwin Dodd, L.D.S., R.C.S.(Eng.), son of Mr. and Mrs. W. E. Dodd, of 7 Thornfield Road, Bishop's Stortford, Herts., and Hazel Mary, only daughter of Mrs. D. F. Dearden, of Strathmore, Winscombe, Somerset.

Captain S. Jardine and Miss M. A. V. Dawes

The engagement is announced between Stuart Jardine, Royal Engineers, twin son of Colonel and Mrs. R. F. Jardine, of Walhampton, March, Lymington, and Mary Ann, daughter of Mr. and Mrs. C. A. W. Dawes, of Mount Ephraim, Faversham.

Mr. P. J. Worsley and Miss J. Davis

The engagement is announced between Philip James, son of Mr. and Mrs. Philip H. Worsley, of Starvall, Farmington, Northleach, Gloucestershire, and Jennifer, younger daughter of Mr. and Mrs. C. E. Davis of Lower Broadmoor, Little Haven, Pembrokeshire.

Mr. J. F. Dodwell and Miss M. E. A. Haydon


The engagement is announced between John Frederick, son of the late Mr. R. P. Dodwell, and of Mrs. M. M. Dodwell, of Foresters Drive, Wallington, Surrey, and Elizabeth Anne, eldest daughter of Major and Mrs. Henry Haydon, of Holly Tree House, Woodcote Road, Wallington, Surrey.

Mr. C. F. Frizzell and Miss A. G. Stewart-Johnstone

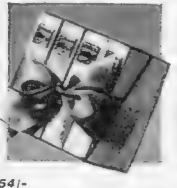
The engagement is announced between Colin Frazer, son of Mr. and Mrs. T. N. Frizzell, 15b Heath Drive, Hampstead, N.W.3, and Anna Georgina, younger daughter of Mr. and Mrs. T. Stewart-Johnstone, 3 St. Cross Road, Winchester.



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MOTORING

Gordon Wilkins

The soft seat shuffle

AS I STEPPED OFF A KERB THE OTHER DAY, THERE WAS A SUDDEN agonizing pain in the small of my back as though someone had stabbed me with a knife. Disc trouble again. It was my own fault. I had been driving four of the world's best cars in succession, and I had taken no proper precautions, though the best cars often have the worst seats in this respect. It all began a year ago—or at least the accumulated damage of 20 years became apparent at that time. I had been driving a fairly regular 1,000 miles a week in a variety of cars during the summer of 1960, and after weeks of backache X-ray examinations showed a disc lesion. After treatment the pain abated and I set off on a 2,500 mile trip through Germany to Italy and back. As soon as I sat in the driving seat of the car I was to use I knew I should be crippled again within an hour. Its soft luxurious cushions and deep floppy backrest gave way behind me, leaving my spine hanging in a great unsupported arc. Time was short, so in desperation I flung my portable typewriter against the backrest and drove to Germany with my back jammed against it. It wasn't comfortable, but it supported the spine in something approaching its natural shape.

During that journey I realized that I had joined a great international company of people who are being crippled by badly designed seats in cars and in furniture. One automobile publicity man gave me a splendid bottle with an antique gold label that looked as if it contained some fine old liqueur. But when I got down to reading the small print in antique German script it turned out to be horse liniment. A German journalist colleague let me try the seat he had designed for himself after failing to achieve comfort in any production model, and wherever I went fellow motorists, and particularly the big-mileage drivers, gave me an account of their own sufferings.

I stuck to my typewriter, and after three weeks the pain had gone. From then on I adopted a less drastic solution, driving always with my back pressed against my well-filled briefcase. Then one day Russell Brockbank the artist invited me to try the fabulously expensive reclining chair, evolved by a top American designer, in which he relaxes and thinks up the ideas which are going to cripple the rest of us with laughter. I sank into its deep unresisting cushions, my body forming one beautiful arc from neck to knees, and in 10 minutes my back was aching like mad. He was so contrite that he presented me with one of those clip-on

basketwork backrests for the car and this completed my cure. So long as I use it I have no trouble and the twinges have only started again because a sense of duty impelled me to try driving long distances with some of the seats sold to the public on the 1962 cars. This is a department of design in which there is practically no progress to report, though the problem is urgent. A leading orthopaedic surgeon told me the other day: "The greater part of my time is wasted in dealing with people who are in constant pain because their backs have been distorted by badly designed car seats and wrongly shaped furniture in the office and the home." He went on: "Before long, 50 per cent of the population over the age of 45 will have spinal trouble unless something is done."

The first thing seat designers should do is take a look at a human skeleton. The spine is not a continuous curve; it is in the shape of an S with a large curve at the top and a smaller one at the base. But the real trouble is that many seats are not designed at all. A research engineer in one of our more progressive car factories admitted to me the other day: "Up to now a seat has not been regarded as a design problem at all. It is a costing problem because someone has to control the amount of covering material and webbing and wadding that goes into it. It is a trade union problem because you get trouble with the men if you put too many women on the job. But its efficiency as a seat doesn't get enough study."

Some of the higher-priced Continental sporting cars seem to come nearer to the ideal, with fairly hard backrests that are adjustable through a good range of angles. Some experiments are being made with auxiliary pads for the small of the back, which can be adjusted for height and prominence to suit the individual driver. Progress here has been slow because the people who design car seats, and the manufacturers who put them into production, rarely do enough long distance driving to have suffered the consequences of their own failures. There is, however, a new awareness of the problem in some parts of the industry, and we should begin to see results in the next year or two. The best car seat I ever had was in my old 328 BMW. It had no springs and no foam rubber; just hard padding over a beautifully shaped frame. Unfortunately, most buyers would reject such a seat as too hard altogether. But already there is a sufficient number of sufferers who will welcome a more rational approach, and their number is growing every day.



Adjustable backrest on the Aston Martin DB4



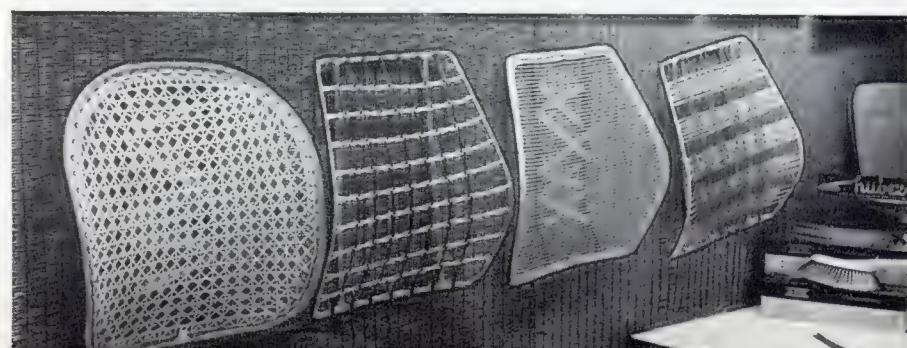
Seats in the Fiat 2300S tilt and are adjustable but also lock



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Condemnation of modern seats—a selection of backrests drivers are buying

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COLLECTOR'S COMMENTARY *Albert Adair*

Christmas shopping

THE SAME CHRISTMAS SPIRIT OF GIVING PREVAILS TODAY AS WHEN THE rhyme was originated:

*Christmas is coming, the geese are getting fat,
Please put a penny in the old man's hat,
If you have not got a penny, a ha'penny will do,
If you have not got a ha'penny, God bless you.*

There are only two weeks left to complete your shopping, but have you thought of giving an antique gift this year? I have made a selection of glass, silver, enamels and jewellery that should appeal equally to the discerning givers and the lucky recipients.

Right: Salt cellar, one of a pair. Irish, circa 1790, costs £15. An early sweetmeat glass. English, circa 1780, £20. A rare cream jug. English, circa 1800, £12 10s. From W. G. T. Burne, 27 Davies Street, W.1



Photographs: Herbert de Gray

From left: Chamberstick and snuffer, 6 inches diameter. George III, by Paul Star, £85. George III cream ewer, by H. Chawner and J. Emes, £30. Pepper muffle, 5½ inches high, 1783, £95. All from Garrard & Co. Ltd.



From left: Chinese Canton enamel oval box decorated with European figures. 2½ inches high, £35. Canton enamel cup decorated with ritual vases (a design known as the Hundred Antiques consisting of symbols of religion, scholarship, etc.), £6. Enamel tea bowl and cover, 4 inches high, decorated with ritual vases, £35. Canton enamel saucer with figures in European dress; pink, white and dark blue colours, £80. All from Messrs. Spink & Sons Ltd., King Street, St. James's Street, S.W.1



From left: Swivel seal in coloured gold with cornelian intaglio of Cupid and Psyche, £36. Amethyst and pearl ear-rings, £35. Maltese Cross in Georgian garnet and gold, £30. Ruby, diamond and pearl set in gold, £40. All from Cameo Corner Ltd., 26 Museum Street, W.C.1

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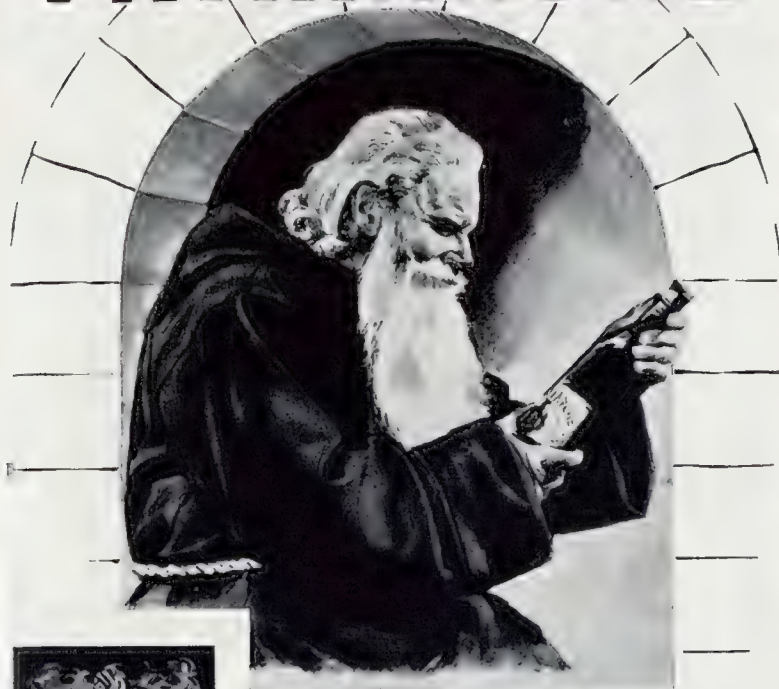
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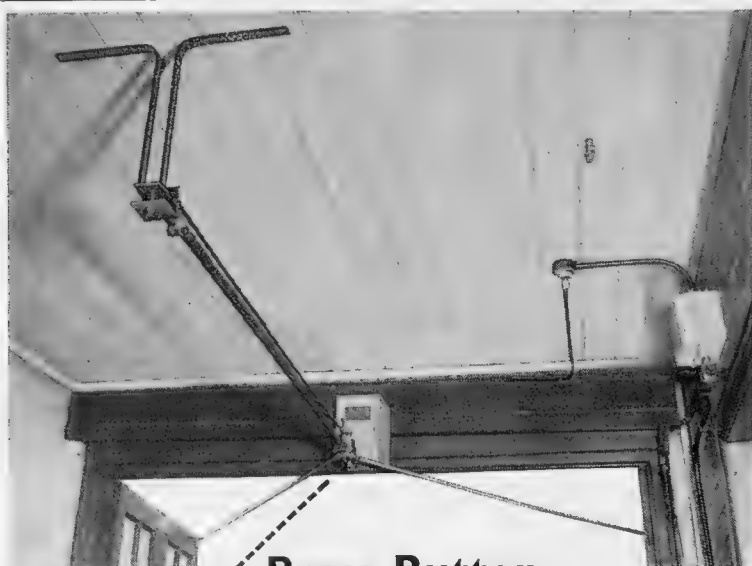
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